

# in **LOVE** with volim **KONAVLE**

Broj / Number **2/2021**

GRATIS



  
EUROPEAN  
**BEST**  
DESTINATIONS  
**2021**  
CAVTAT





# MUZEJI & GALERIJE KONAVALA | MUSEUMS & GALLERIES OF KONAVLE



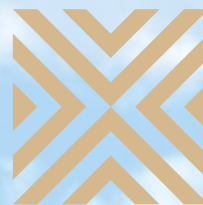
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### **Božo Lasić**

Načelnik općine Konavle

*Prefect of the Municipality  
of Konavle*

Dragi posjetitelji, dragi prijatelji!

U svoje ime, i u ime cijele Općine Konavle, svih njezinih žitelja i domaćina, želim vam dobrodošlicu u naš mali kutak raja. Prošla je godina za sve nas bila među najizazovnijima u modernoj povijesti; promijenila je način na koji radimo, na koji putujemo i na koji se odmaramo. Stvari koje su donedavno bile važne preko noći su postale sporedne, a prioriteti i navike su nam se iz korijena promijenili. U tom smislu želim Vam osobno zahvaliti što ste prijeko potrebni odmak od „novog normalnog“ proveli u miru i ljepoti Konavala. Druželjubi i iskreni ljudi, čisto more, čari ruralnog turizma, duševni mir koji može ponuditi samo ambijent oaze poput Konavala, samo su neki od razloga zašto je krajnji jug Hrvatske bio i bit će najbolji mogući izbor za odmor. Želim se još jednom pohvaliti i podsjetiti kako je Cavtat, u izboru EBD-a (\*European Best Destinations\*) ove godine, proglašen trećom najboljom europskom destinacijom u 2021. godini, a u žestokoj konkurenciji gradova i ljepota koje nudi naš kontinent. Konavljani su nadaleko poznati kao ljudi otvorenog srca i širokih pogleda na svijet, a sve naše kvalitete pretočene su i u domaće proizvode koje možete pronaći na brojnim obiteljskim poljoprivrednim gospodarstvima. Hvala vam što ste tu, i vidimo se opet. I opet!

Dear visitors and friends,

On my own behalf, and on the behalf of the inhabitants and hosts of the entire Municipality of Konavle, I welcome you to our little corner of paradise. Last year was among the most challenging in modern history for all of us; the global pandemic changed the way we work, the way we travel, and the way we spend our leisure time. Overnight, things that until recently were important have become secondary, and our priorities and habits have changed radically. With this in mind, I would like to personally thank you for choosing to take a well-deserved break from the “new normal” in the peace and beauty of Konavle. Friendly and honest people, the clean sea, the charms of rural tourism, the peace of mind that can only be offered by the ambience of an oasis like Konavle, are just some of the reasons why the far south of Croatia was and is among the best possible choices for a vacation. In this year's European Best Destinations selection, Cavtat was named the third best European destination in 2021, among the fierce competition of cities and beauty offered by our continent. The people of Konavle are widely known for their open hearts and wide view of the world. These qualities are poured into the homemade wine, fruits, vegetables, herbs, and other products that you will find offered at our family farms. Thank you for being here, and we hope to see you again!



Poštovani čitatelji,  
poštovani posjetitelji Konavala,

tisućljetna povijest ovoga kraja, od prapovijesti do naših dana, ostavila nam je različite kulturne utjecaje, ali nije promijenila svestremenu ljepotu krajolika kao ni osnovne karakteristike konavoskog čovjeka. Njegovu osobnost i samosvijest, njegovu odanost zavičaju, te čvrstu povezanost s prostorom, tradicijama i naslijeđem koju putnik namjernik može osjetiti na svakom koraku.

Nakon jednogodišnje pauze uzrokovane pandemijom bolesti COVID-19, koja nas je stavila pred druge izazove s kojima se još uvijek borimo, predstavljamo vam drugi broj godišnjaka „Volim Konavle“, časopisa kojeg smo pokrenuli 2019. godine. U časopisu progovaramo upravo o navednim vrijednostima, s ciljem ne samo da ih predstavimo široj javnosti, već i da se mi sami podsjetimo na blago i vrijednosti koje baštinimo.

I ovaj drugi broj časopisa donosi nam zanimljive teme o tradicijama, kulturi, povijesti i sadašnjosti Konavala. Podsjetit ćemo na gotovo zaboravljene vrijednosti bogate suhozidne baštine, ispričati fascinantnu priču o bubici i svilenoj niti kroz koju možemo na poseban način doživjeti stoljetnu kulturu življenja ovih ljudi te vas upoznati s običajima vezanim uz konavosku svadbu.

Predstaviti ćemo vam nedavno obnovljeni Knežev dvor u Pridvorju pod vodstvom Društva prijatelja dubrovačke starine, kao i Mauzolej obitelji Račić u Cavtatu, remek djelo najpoznatijeg hrvatskog kipara, Ivana Meštrovića.

Kroz priče o domaćem siru s brda i konavoskom pjenušcu izazvat ćemo vaše okusne pupoljke da vas povedu u Konavle kako biste uživali u lokalnoj gastronomiji koja se također naslanja na vrijednosti koje baštinimo od naših predaka.

Vjerujem da će vam sve priče koje donosimo u ovom broju biti dovoljno zanimljive da nakratko s nama „zaronite“ u prošlost i sadašnjost Konavala.

Koristim na kraju priliku zahvaliti na brojnim pozitivnim osvrtima na prvi broj časopisa koji su nam na najbolji način potvrdili opravdanost pokretanja ovakvog izdanja.



**Frano Herendija**

Direktor Turističke zajednice  
općine Konavle

*Director of the Konavle  
Tourist Board*

Dear readers and visitors to Konavle,

The history of this area, from prehistory to the present day, has left us various cultural influences, but it has not changed the timeless beauty of the landscape or the characteristics of the people of Konavle. Their personality and self-awareness, their devotion to their homeland, and the strong connection with traditions and heritage can be felt by the casual traveler at every step.

After a one-year break caused by the COVID-19 pandemic, which has brought us other challenges that we still struggle with, we present the second issue of *In Love with Konavle*, a magazine that we launched in 2019. In this issue we present our culture to the general public, and also remind ourselves of the treasures and values that we have inherited.

This second issue of the magazine includes interesting articles about the traditions, culture, history, and present

day of Konavle. In these pages, we remind you of the almost forgotten value of the dry stone walls that are found throughout the area, tell a fascinating story about a bug and a silk thread, through which we can experience the centuries-old culture of the local people, and introduce you to the customs of the traditional Konavle wedding.

We present the recently renovated Rector's Palace in Pridvorje, directed by the Society of Friends of Dubrovnik Antiquities, as well as the Mausoleum of the Račić family in Cavtat, a masterpiece by Croatia's most famous sculptor, Ivan Meštrović.

Finally, this issue tempts your taste buds with stories of Konavle's sparkling wine and homemade cheese, which of course also draw on values inherited from our ancestors.

I believe that all the stories in this issue will help you "dive" with us into the past and present of Konavle, and make your stay even more memorable and enjoyable.



# KNEŽEV U PRIDVORJU



**“ Selo u kojem se nalazi Knežev dvor u 15. st. zvalo se Sveti Martin po istoimenoj crkvi. No, nedugo nakon izgradnje Kneževa dvora, Dubrovačka Republika u tom istom selu, uz crkvicu sv. Martina, gradi Franjevački samostan. Po završetku izgradnje Republika mijenja titulara crkve u sv. Vlaha, parca (zaštitnika) Dubrovnika. Budući da od 15. st. u Svetom Martinu više ne postoji crkva sv. Martina selo s vremenom gubi svoje prvotno ime te postaje Pridvorje, odnosno mjesto Pri Kneževu Dvoru.**



# DVOR



**N**eposredno nakon osvajanja novog područja Dubrovačka Republika uvodi upravnu i administrativnu vlast na novom osvojenom području tako da formira i gradi Knežev dvor.

Godine 1419. Dubrovačka Republika otkupljuje prvi dio Konavala pod vlasništvom Sandalja Hranića. Zatim 1423. osvaja utvrdu Sokol te, konačno, 31. prosinca 1426. g. potpisuje ugovor s Radoslavom Pavlovićem i time dolaze u posjed čitavih Konavala. U to vrijeme Dubrovčanima je bilo nužno steći Konavle i neposredno zaleđe zbog obrane i trgovine, ali ponajviše zbog plodne zemlje.

Prvotni se Knežev dvor formira u selu Ljuta, no on nije bio pogodan jer je već u drugoj godini vladavine opljačkan. Kupnjom drugog dijela Konavala, 1427. g. odlučeno je da konavoski knez stanuje u mjestu Sveti Martin koje se nalazi u samom središtu Konavala. Tom odlukom Knežev dvor u Svetom Martinu postaje i ostaje upravno središte dubrovačke vlasti u Konavlima narednih 380 godina, točnije, sve do pada Republike 1808. g.

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Konavoski je knez, kao i svi drugi knezovi Dubrovačke Republike, bio predstavnik središnje vlasti konavoske kneževine te je imao one ovlasti koje je dubrovačka vlast na njega prenijela. Imao je upravnu i sudsku vlast, tj. mogao je izdavati naredbe koje se tiču javnog reda i poretka, javnih radova i slično. Mogao je voditi istragu, pokretati postupak, izricati presude i kažnjavati u svim parnicama, osim kad se radilo o prijestupima koji se odnose na smrtnu kaznu ili sakaćenje. Knez je također obnašao i dužnost vrhovnog zapovjednika vojske na području kneževine. Biran je iz redova dubrovačke vlastele, u početku na mandat od pola godine, a kasnije od godinu dana. Među poznatijim Dubrovčanima koji su obnašali funkciju konavoskog kneza možemo istaknuti pjesnike Junija Palmotića i Ivana Gundulića.



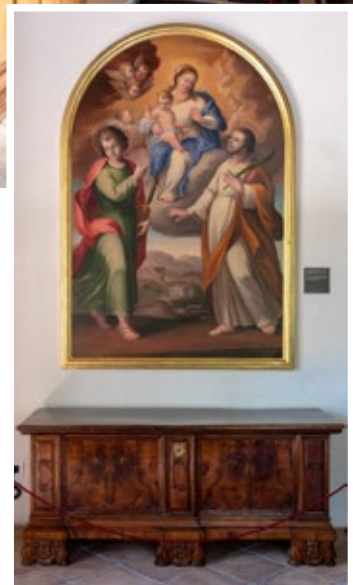


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Budući da se Konavle prostiru na 209 km<sup>2</sup>, s prosjekom od 10.000 stanovnika, jedan knez nije bio dovoljan da se održi kvalitetna vlast na čitavom području Konavala pa je 1497. g., za potrebe rasterećenja poslova kneza u Konavlima, osnovana Captatska (Cavtatska) kapetanija koja je obuhvaćala današnja sela: Cavtat, Obod, Uskoplje i Močiće. Na čelu joj je bio kapetan koji se birao između dubrovačke vlastele, a obavljao je funkcije kneza u navedenim selima. Danas se u kapetanovoj kući, u Cavta-

tu, nalazi Zbirka Baltazara Bogišića.

Dubrovačka Republika nije ostavljala ništa slučaju pa tako ni izgled Kneževa dvora koji je prethodno detaljno propisan, no propisi se nisu poštovali u potpunosti zbog Konavoskog rata koji je izbio nedugo nakon kupnje Konavala. Tako je izgrađena kamena građevina kvadratičnog oblika s prizemljem i katom. U prizemlju se nalaze kuhinja, sudnica i zatvor, bez većih prozora, i dvije puškarnice. Na katu se nalaze dvije sobe, u sredini je saloča za



primanja i glavni ured kneza, a uz uglove kata su stražarnice. Oko same zgrade nalaze se zidine, a u dvorištu, unutar zidina, bila je kuća za kancelara te kuća za knežake i konje.

Knežev dvor je stradao prilikom rusko - crnogorskih razbojstava po Konavlima 1806. godine. Austrijska vlast je potom prodala tadašnje ruševine nekadašnjeg velebnog dvora privatnim vlasnicima koji su ga obnovili kao stambeno - gospodarsku građevinu. U toj funkciji je ostao naredna dva stoljeća, da bi ga konačno 2016. g. kupilo Društvo prijatelja dubrovačke starine.

Zahvaljujući Društvu, Knežev dvor se već pet godina marljivo obnavlja te bi u skoroj budućnosti trebao ponovno biti otvoren javnosti.





# RECTOR'S PALACE IN PRIDVORJE

“ The village in which the Rector's Palace was located in the 15th century was called St. Martin, after the church of the same name. However, shortly following the construction of the Rector's Palace, the Dubrovnik Republic built a Franciscan monastery in that same village, next to the church of St. Martin. Upon completion of construction, the Republic changed the name of the church to St. Blaise, the patron saint of Dubrovnik. Given that the church of St. Martin no longer existed, over time, the village of St. Martin lost its original name and became known as Pridvorje, literally meaning the place “by the Palace”.

As soon as the Dubrovnik Republic annexed the neighboring territory of Konavle, leaders of the Republic introduced an executive and administrative authority in the newly conquered area by establishing and building the Rector's Palace. In 1419 the Dubrovnik Republic bought the first part of Konavle that it acquired, owned by Sandalj Hranić. Then in 1423 the Republic of Dubrovnik conquered the Sokol Fortress, and finally, on 31 December 1426 it signed a contract with Radoslav Pavlović and thus came into possession of the entirety of Konavle. At that time, the people of Dubrovnik wanted to acquire Konavle and the immediate hinterland partly in the interest of defense and trade, but chiefly because of the fertile land.

The original Rector's Palace was built in the village of Ljuta, but it was not suitable because it had been looted





in the second year of the Dubrovnik Republic's rule. With the purchase of the second part of Konavle in 1427, it was decided that the Rector of Konavle should live in the town of St. Martin, located in the very center of Konavle. With this decision, the Rector's Palace in St. Martin became and remained the administrative center of Dubrovnik government in Konavle for the next 380 years, namely, until the fall of the Dubrovnik Republic in 1808.

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tor's Palace, the Dubrovnik Republic built a Franciscan monastery in that same village, next to the church of St. Martin. Upon completion of construction, the Republic changed the name of the church to St. Blaise, the patron saint of Dubrovnik. Given that the church of St. Martin no longer existed, over time, the village of St. Martin lost its original name and became known as Pridvorje, literally meaning the place "by the Palace".

The Rector of Konavle, like all other rectors of the Dubrovnik Republic, was a representative of the central government of the Principality of Konavle and possessed those powers that the

Dubrovnik government ceded to him. He held administrative and judicial authority, *i.e.* he could give orders relating to the public good, public works, and the like. He could conduct investigations, prosecutions, and sentencing and punishment proceedings in all cases, except for those offences involving the death penalty or mutilation. The rector also served as commander-in-chief of the army in the principality. He was elected from the ranks of the Dubrovnik aristocracy, initially for a half-year term and later for one year. Among the most famous people from Dubrovnik who served as Rector of Konavle, we can draw attention





**“ The original Rector’s Palace was built in the village of Ljuta, but it was not suitable because it had been looted in the second year of the Dubrovnik Republic’s rule. With the purchase of the second part of Konavle in 1427, it was decided that the Rector of Konavle should live in the town of St. Martin, located in the very center of Konavle. With this decision, the Rector’s Palace in St. Martin became and remained the administrative center of Dubrovnik government in Konavle for the next 380 years, namely, until the fall of the Dubrovnik Republic in 1808.**



to the poets Junij Palmotić and Ivan Gundulić.

Since Konavle covers 209 km<sup>2</sup>, with an average of 10,000 inhabitants, one rector was not enough to maintain quality governance in the entire area. So, in 1497, to ease the work of the rector in Konavle, the Cavtat Captaincy was established, which encompassed the current villages of Cavat, Obod, Uskoplje, and Močići. It was headed by a captain, chosen from among the Dubrovnik nobility, who performed the functions of a rector in those villages. Today the Captain's House in Cavtat today houses the collection of Baltazar Bogišić, a pioneer in the soci-

ology of law and sociological jurisprudence.

The Dubrovnik Republic left nothing to chance, including the appearance of the Rector's Palace. Thus, a square shaped stone building with a ground and first floor was built. On the ground floor there is a kitchen, a courthouse and a prison, with no large windows, and two watchtowers. On the first floor there are two rooms, and in the middle there is a reception hall and main office of the rector, with watchtowers located at each corner on this level. There are walls surrounding the building, and in the yard, within the walls, there was a house for the

chancellor and a house for the rectors' servants and horses.

The Rector's Palace was damaged during the Russian-Montenegrin raids in Konavle in 1806. The Austrian government then sold the ruins of the former grand palace to private owners who rebuilt it as a residential-commercial building. It remained in this function for the next two centuries, and in 2016 it was finally purchased by the Society of Friends of Dubrovnik Antiquities. Thanks to the Society, the Rector's Palace has been diligently renovated over the past five years, and should be reopened to the public in the near future.



# Bubice iz ženskih njedara

“ Najzaslužnija  
za očuvanje  
konavoskog svilarstva  
je 46-godišnja  
akademska slikarica  
Antonia Rusković  
Radonić, zaljubljenica  
u baštinu. Dudov svilac  
se, u njezinu ateljeu  
na Grudi, odavno  
udomaćio.

Mnogo prije nego je svijetom zavladao pokret ženske emancipacije pod sloganom #MeeToo, u Konavlima se razvio pokret koji štiti – svilonosne leptire. Dudov svilac, simbol konavoskog veza koji je službeno zaštićen kao nacionalno nematerijalno kulturno dobro, posljednjih godina proživljava drugu mladost. Prije samo tridesetak godina obnova stoljetnog zanata činila se beznadnom. Ratna agresija koja je opustošila Konavle ugrozila je i domaću proizvodnju svile pa su se mnogi pobojali da će ličinke dudova svilca ostati tek bilješka u priručniku iz etnografije.

Baš kad je izgledalo da će tradicija domaćeg svilarstva zamrijeti, konavoske žene othrvale su se izazovu vremena i očuvale vještinu izrade svile u kućnoj radinosti. Igla, konac i vezenje, neraskidivo povezani sa svilenim bubama, nisu više strani ni najmlađima koji o dudovu svilcu uče u vrtićima i školama.

Najzaslužnija za očuvanje konavoskog svilarstva je







46-godišnja akademska slikarica Antonia Rusković Radonić, zaljubljenica u baštinu. Dudov svilac se, u njezinu ateljeu na Grudi, odavno udomaćio. Za Antoniju su gusjenice, koje kroz preobrazbu u neuglednog leptira ostavljaju čahure od svilenih niti, mnogo više od bezličnih kukaca. One su 'bubice' s velikim B.

Priča o nastanku svile više je puta prepričana, no uvijek iznova čudi čarolija koja počinje od stabla dudu:

- Odraslih stabala murve po Konavlima ima dovoljno, a na sadnice mladih treba navrnuti vrstu širokog lista koja ne rađa. Njezino lišće dudovi svilci brste i prehranjuju se dok rastu kao

gusjenice. Proces počinje s jajašcima veličine zrna maka koja treba ugrijati da bi se gusjenice izlegle. Kad izađu na svijet, jedu i rastu oko mjesec dana dok se ne povećaju tisuću puta, od jedva vidljive mrvice dostignu veličinu prsta ruke. Za vrijeme hranjenja četiri puta spavaju, odnosno, mijenjaju kožu. Tijekom razvoja držimo bubice na čistim "lincunima", sušimo im lišće fenom ako je mokro, pazimo ih i mazimo koliko god je to moguće s obzirom na njihovu iznimnu osjetljivost – otkriva nekoć dobro skrivane tajne svilariskog umijeća Rusković Radonić koje kulminira – kukuljenjem:

- Posljednji dan, nakon što se gusje-

nice dobro najedu, odlaze na grane koje im postavimo kako bi se mogle začahuriti. U tom procesu stvaranja kukuljice, svilci nestaju unutar svilene "punčele" i počinju veliku preobrazbu. Nakon 15 dana izađu leptiri bez probavnog takta kojima je zadatak samo parenje. Nakon nekoliko dana polože jajašca za novi životni ciklus i sve kreće ispočetka. Od ožujka do studenog, kroz devet ciklusa. Svila se vadi iz "punčela" iz kojih su leptiri izašli i iz onih odakle se nisu razvili i odletjeli. – govori glavna zaštitnica konavoskog sviloveza koji kroz naraštaje priča priču o manufakturi djevojaka koje su svilu proizvodile za ruho do udaje.





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Kad je o ‘bubicama’ riječ, neizostavan je i upit o njihovu skladištenju na prilično neuobičajenom mjestu, unutar prirodnog inkubatora:

- Istina je, ‘bubice’ se griju u ženskim njedrima. U vrećicama ih nosimo pet, šest dana dok ne izađu, a tjelesna toplina im pomaže da se razviju. – kaže Antonia. Prema njezinoj računici, u proljetnom ciklusu barem je tridesetak svilarica različitih dobi koje se druže i razmjenjuju iskustva o vještini koja, dok je njih i njihovih nasljednika, nikad neće izumrijeti.

U našem globaliziranom svijetu vrijedi spomenuti i konavoski put svile, ali u obrnutom smjeru, sa zapada na Daleki istok. Japanski prinčevski par, princ Naruhito i princeza Masako, prije sedam godina, posjet Hrvatskoj završili su obilaskom Konavala, odakle su kući odnijeli odabrane konavoske vezove. Tijekom posjeta ateljeu Antonije Rusković Radonić princezu je posebno oduševila punčela i klupko konca od svile, potvrda baštinskog bogatstva

Konavala. Kao da je bilo jučer, Antonia se sjeća prezentacije koju je održala pred prinčevskim parom. Treme nije nedostajalo, ipak je Japan kolijevka svilarstva, pa je domaćica pokušala zaobilaznim putem, kroz pripovijest o lanu i vuni:

- No, princeza se vratila na svilu, a zatim smo ‘olabavili’ protokol i pošli u đir po ateljeu, gdje su im se posebno svidjele jese i žukva za punčele. Odnijela je sa sobom par punčela i klupko konca. To je u povijesti bio prvi „izvoz“ svile iz Konavala u Japan. Prinčevskom paru pokazala sam kako se iz punčele dobiva konac te kakva je uloga svilenog konca u životu Konavljana, od rođenja do smrti. – priča Antonia i živo se prisjeća kako se princeza okušala u motanju svile i vezenju konavoskog veza. Nakon posjeta uslijedio je poziv japanskog protokola, s neočekivanom viješću. Princeza je najavila povratak u atelje gdje je kupila darove za najbliže. I tako je konavoska svila pronašla put do Dalekog Istoka.



# Preserving the traditional art of silkworm production

“ Most responsible for the preservation of Konavle silk making is 46-year-old classically-trained painter Antonija Rusković Radonić, a heritage enthusiast. In her studio in the village of Gruda, the mulberry silkworm has long been domesticated.

**T**he mulberry silkworm, a symbol of Konavle embroidery that is officially protected as intangible cultural national heritage, has been experiencing a revival in recent years. Only 30 years ago, the restoration of the centuries-old craft seemed hopeless. The wartime aggression that ravaged Konavle also endangered the domestic production of silk, and many feared that the larvae of the mulberry silkworm would remain only a footnote in an ethnography manual.

Just when it looked like the tradition of domestic silk production was going to die out, women from Konavle faced the challenge of the time and preserved the art of silk craft as a cottage industry. Needle, thread and embroidery, inextricably

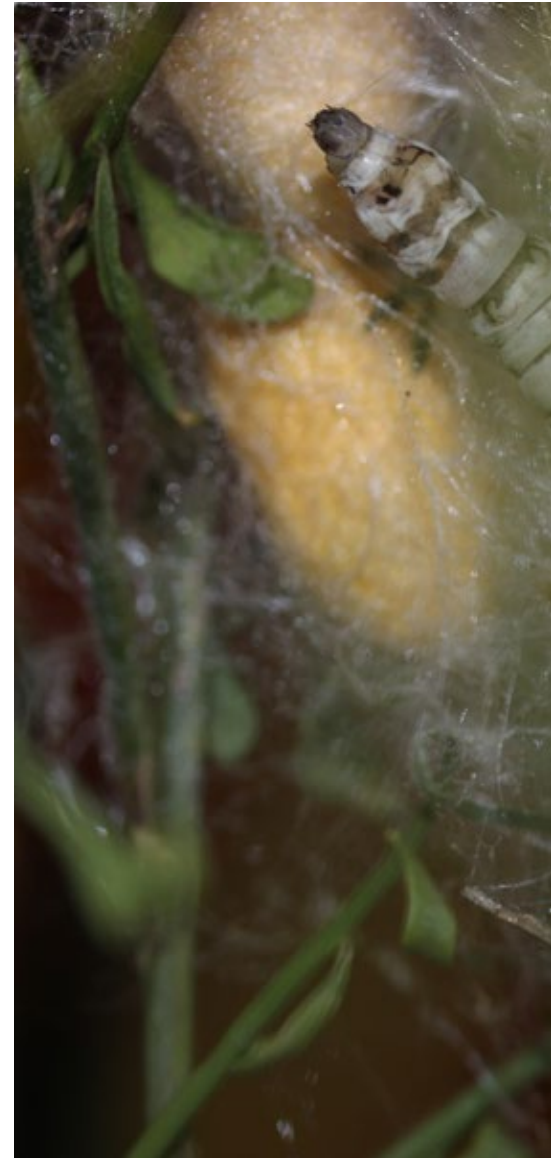
linked to silkworms, are no longer unfamiliar even to children, who learn about mulberry silkworms in local kindergartens and schools.

Most responsible for the preservation of Konavle silk making is 46-year-old classically-trained painter Antonija Rusković Radonić, a heritage enthusiast. In her studio in the village of Gruda, the mulberry silkworm has long been domesticated. For Antonija, the caterpillars, which through the transformation into an unsightly butterfly leave cocoons of silk threads, represent much more than faceless insects. They are little 'bugs' with a capital B.

The story of the origins of silk has been retold many







**“ During their development we keep the bugs on clean sheets, we dry the mulberry leaves with a hairdryer if they get wet, we give them lots of tender loving care, given their exceptional sensitivity.**

times, but the spell that begins with the mulberry tree is the source of wonder time and again:

“There are enough mature mulberry trees in Konavle, and so mulberry tree saplings have to be grafted with a wide-leaf species that does not yield fruit. Silkworms feed on mulberry tree leaves while they grow as caterpillars. The process begins with larva the size of poppy seeds that need to be warmed up for the caterpillars to hatch. When they come out into the world, they eat and grow for about a month until they grow a thousand times, from a barely visible crumb to the size of a finger. During feeding they sleep, i.e., change skin, four times. During their develop-

ment we keep the bugs on clean sheets, we dry the mulberry leaves with a hairdryer if they get wet, we give them lots of tender loving care, given their exceptional sensitivity,” says Rusković Radonić, revealing the once well-hidden secrets of silk rearing art that culminates with – cocooning.

“On the last day, after the caterpillars have fed well, they move to the branches we set up for them so that they can cocoon. In the process of creating a cocoon, silkworms disappear inside the silk ‘pouch’ and begin a major transformation. After 15 days, butterflies without a digestive tract come out, whose only destiny is mating. After a few days, they lay eggs for

a new life cycle and it starts all over again from the beginning: from March to November, through nine cycles. Silk is extracted from the ‘pouch’ from which the butterflies came out, as well as from those from where they did not develop and fly away,” says the main protector of Konavle silk embroidery, that, itself, through generations, tells the story of the cottage industry run by girls who made silk to adorn their wedding trousseaux.

When it comes to the little bugs, there is also the unavoidable inquiry about their storage in a rather unusual place, within a natural incubator:

“It’s true, the little bugs are kept warm in women’s bosoms. We carry





them in bags for five, six days, until they hatch, and body heat helps them develop,” says Antonija. According to her calculations, in the spring cycle there are at least thirty silk rearing women of different ages who socialize and exchange experiences about a skill that, as long as they and their descendants live, will never die out.

In our globalized world it is worth mentioning the Konavle Silk Road, but in the opposite direction, from the West to the Far East. Seven years ago, the Japanese Imperial couple, Prince Naruhito and Princess Masako, ended their visit to Croatia with a tour of Konavle, from where they took home a selection of Konavle embroidery. Dur-

ing her visit to the atelier of Antonija Rusković Radonić, the Princess, now Empress, was particularly delighted by the ‘pouch’ and ball of silk thread that showcased the wealth of Konavle’s heritage. As if it were yesterday, Antonija remembers the presentation she gave in front of the Imperial couple. There was no lack of nervousness, as Japan is the cradle of silkworm breeding, so the hostess tried to take a detour, through the narrative of linen and wool:

“However, the Princess returned to silk, and then we ‘loosened’ up the protocol and toured the atelier, where they particularly liked the broom branches used as a raised bed for silk pouches

or cocoons. She took with her a couple of pouches and a ball of thread. It was the first ‘export’ of silk from Konavle to Japan in history. I showed the imperial couple how to get thread from the silk pouch as well as the role of silk thread in the life of people from Konavle, from birth to death,” says Antonija, and vividly recalls how Princess Masako tried her hand at winding silk thread and stitching Konavle embroidery. The visit was followed by a call from the Japanese protocol, with unexpected news. The Princess announced her return to the atelier where she bought gifts for her loved ones. And that is how Konavle silk found its way to the Far East.



# Epidaurus festival

## – mjesto susreta umjetnika iz cijelog svijeta



■ **Mnogi će Epidaurus Festival istaknuti kao glazbeni festival, no on u svom programu nerijetko ima i druge umjetničke izričaje poput plesnog, dramskog, edukativnog, folklornog, a otvara i prilike novim mladim talentima. Svu tu predivnu umjetnost donela je u Cavtat 2010. godine pijanistica Ivana Marija Vidović, osnivačica i umjetnička ravnateljica festivala koji odolijeva svim nedaćama vremena nesklonog kulturi, zaljubljenica u ovaj južnohrvatski komadić raja i glazbu.**

Kako sami slogan od osnutka Epidaurus festivala u Cavtatu kaže *Living with Arts* (Živjeti s umjetnošću) mislim da mi je panumjetnički pristup nekako blizak i da volim misliti da su sve umjetnosti sjedinjene. Tako sve što radim, a poglavito u mojoj profesiji - koncertiranju, nastoji u sebi sadržiti uistinu širok horizont, larpurlartistički, i mogla bih reći, nekako holistički pristup, a u

tom smjeru se i obrazovno krećem. Pa zar može itko dobro interpretirati Debussyjeva djela, bez da prethodno, a i usputno, duboko zaroni u slikarski svijet francuskog impresionizma Moneta, Maneta, Renoira, Degasa, Pissarroa ili pak našeg Bukovca? Ne možemo voljeti Cavtat potpuno, a da ne volimo Bukovca! Nekako kad zatvorim oči i maštam o Cavtatu prvo vidim boje, osjetim mirise, a potom odmah iza toga ne vidim sebe i svoju sjenu, nego Vlaha Bukovca. Kroz Epidaurus festival prošao je čitav spektar događanja iz gotovo svih područja umjetnosti. Od ukupno šest vrsta umjetnosti koje tradicionalna estetika razlikuje zastupili smo glazbu, dramu (kutak za djecu i odrasle), književnost, slikarstvo, kiparstvo, ples pa čak i film. Nismo zaboravili ni na predavanja. U tom dijapazonu bilo je prostora za sve uzraste, poglavito za Mlade talente s tim da uvijek imaju neku srdačnu

prednost naši talenti, naše podneblje koje u simbiozi s drugim kulturama najbolje jača svoj imunitet i identitet. Od svega što čovjek u životnom nagonu podiže, ništa nije bolje i vrijednije od mostova. U ovom smislu kulturnih. Jer kako kaže Andrić: „Naša ljepota i sva naša nada tek je lijepa s onu stranu.“ – kazala je Ivana.

■ **Ljepota ovog Festivala je što se uvijek zalaže promicati velike sinove Cavtata, ali i prostore – uz već spomenutog poznatog hrvatskog slikara, Cavtaćanina Vlaha Bukovca i njegovu rodnu kuću, skrenuli ste pozornost javnosti i na tenora svjetskog glasa Tina Pattieru, koji je u doba Carusa bio još jedan pravi cavtajući dragulj. Stječe se dojam da sve detalje festivala osobno proživljavate?**

Nastojim da vrijedne kulturne epohe Cavtata ne iščeznu. Nastojim da se putem umjetnosti ožive već donekle ži-



vuće priče, ali i one zaprašene. Kako što nam je veličanstvena, začarana ljepota Cavtata *Conditio sine qua non* tj. nezaobilazan uvjet su nam i velikani u njemu rođeni. Oni su kao prave karijatide cijele fabule festivala Epidaurus. Njima se vraćamo i navraćamo, od njih i dalje učimo i njihova ostavština mi je lajtmotiv tijekom svih ovih godina. Tako smo od samog osnutka brojne lijepe projekte uz sjajne pjevače posvetili baš Tinu Martinu Pattieri koji je između dva svjetska rata bio jedna od najvećih europskih pjevačkih zvijezda. Tina su prilikom tumačenja uloge Manrica iz Verdijevog Trubadura opisivali sljedećim epitetima: „Svjež poput cvijeta, izvrsnoga timbra, on odzvanja dajući osjećaj neiscrpne moći! Taj se blistavi tenorski sjaj pokazuje u svakoj noti. On zvoni poput nečeg plemenitog i čistog iz te nepotrošene moći i u stretti je isti kao i u prvim prizorima. Glas koji lako nalazi put do srca. Naravno, ovaj pjevač voli produljene note, u kojima se on gotovo udobno opusti. Pa zašto ne, zašto da se njegovo svjetlo skriva? Ne pada mana s neba svaki dan. Ako neki profesor pjevanja ovom glasu dade završni sjaj, ovaj bi Tino Pattiera mogao biti opasan takmac velikom Carusu!“ Osobno se kroz maglu spominjem kako su doma pričali da je prvi put u Cavtat arivo u Cabrioletu i da je bila dovoljna rečenica: „Arivo je!“ Znalo se tko. U Kući Bukovac pak, u složnoj i simbiotičnoj suradnji s muzejom Kuća Bukovac koja je odmah s oduševljenjem prihvatila koncertne adekvatne kvalitete na adresi Bukovčeva 5, započeli smo s projektom Koncerti u Kući Bukovac i Bukovac Toujours. Tu su se nizala stručna predavanja gostovali su sjajni umjetnici i znalci. Prisjetimo se predavanja jednog od najistaknutijih autoriteta za likovnu umjetnost u Hrvatskoj Igora Zidića, kao i projekcije filma o Vlachu Bukovcu, gostovanje ansambla Brevis iz Kaliningrada i raznih sjajnih recitala u „gnijezdu“ Vlahovom. Bit će mi čast i iznimna radost da se to nikad ne prekine i da i Tino i Vlaho ra-

dosna srca počivaju, gledajući svoj voljeni Cavtat o kojem su toliko žudjeli! U Bukovčevoj knjizi „Moj život“ mislim da je Cavtat riječ koju je zasigurno najviše puta spomenuo. Što se pak moje osobne povezanosti za Bukovac familju tiče divno mi je znat da je moja none bila nerazdvojna prijateljica s Vlahovom ćerom Ivankom, da se moj pranono Rikard Franičević (svojedobni upravitelj škole na Prijekomu) rado družio sa samim Vlahom s kojim bi na ura diskutirao o umjetnosti i o drugim intelektualnim temama. Naravno, predivno mi je znati da je i jedan od mojih prapradjedova Antonio Casilari, u Gundulićevoj ulici u Cavtatu, Vlaha podučavao navigaciji i nautici i da ga Vlaho u svojoj knjizi vrlo rado spominje kao što je i brojne članove moje cavtajske obitelji ovjekovječio na svojim djelima. Ponosna sam na taj dio i zadužena sam da moram ustrajati u ova teška doba po kulturi.

■ **Korona i kultura, Epidaurus festival i korona, vi i korona, pogled u budućnost iz korona trenutka... Toliko se pitanja nameće kad ste spomenuli teške trenutke za kulturu koji ni prije pandemije nisu bili idealni i nikada nisu. Kako ste se snašli u svemu?**

Već sam lani, na prilično odlučan način, pokazala da me nije pokolebala ova najteža dosadašnja kriza našega doba. Organizirali smo lani u rujnu dva događanja u sklopu 14. Epidaurus Cavtat festivala, štoviše „krstili“ smo čak i novu pozornicu – predivno predvorje Kneževa dvora u Cavtatu, slaveći velikog Cavtaćanina, tenora Tina Pattiera, tik do kuće u kojoj se rodio. Združili smo te večeri svu ljubav prema Cavtatu, prema kulturi kao pravom lijeku naše duše da opstane i u ovom vihoru, ljubav prema našim ljudima od Tina Pattiere do naših današnjih kolega umjetnika. Imali smo na programu predavanje, lijepe poruke iz raznih segmenata društva, koncerat za pamćenje i nezaboravnu atmosferu u rujanskim večerima. Mislim da sam s djelima rekla više od riječi i obrazloženja jer *facile est ventis dare vela secun-*

*dis (Lako je ploviti s povoljnim vjetrom.)* Ako me zdravlje posluži, učinit ćemo to bez sumnje i ove godine! Kultura i umjetnost su nam potrebne i vapajno ćemo svi posegnut k njima u ovo doba, uvjerena sam u to!

A što se mene i mojih aktivnosti tiče - još uvijek mi je dan prekratak...

■ **I kad se festivalski zastor spušta vi kao da otvorite nove scene. Sjetite se ljudi koji su činili Cavtat onakvim kakvog ga mi pamtim. Tako ste otvorili vrata i novom projektu Hommage, a posvećen je Olgi Solovjevoj, ruskoj balerini, pedagoginji i humanistici, zaljubljenici u Cavtat, u kojem je živjela sa sestrom Lidijom.**

Vrelo kulturnog života ne zamire, a umjetnost i kultura uistinu su najbolji pečat civilizacije. Rado to ponavljam i to mi je jedan dragi *spiritus movens*. Tako smo započeli i s projektom koji ćemo sigurno i rado nastaviti. On uključuje djecu, ples, balet a slavi Olgu Mihajlovnu Solovjevu. Godine 2015. godine sam, u odličnoj suradnji s UŠLS, pozvala Baletni odjel Umjetničke škole „Luka Sorkočević“. Koncert je bio posvećen humanistici, pedagoginji, ruskoj balerini Olgi Solovjevoj koja je toliko voljela Cavtat da se skrasila u njemu te utkala staze i zdrave temelje današnjem Baletnom odjelu grada Dubrovnika. Odajmo joj priznanje i dalje!







Prisjećam se šetnji Ratom s mojim nonom kad bi se on rado zaustavljao, šalio se i pričao s Olginom sestrom Lidijom. A jedna od mojih najdražih životnih prijateljica Marusja Brautović za kojom danas mnogi čeznemo, toliko mi je nadopunila cavtajske priče. Rado vrtim ove stranice, nadopunjujem ih, slavim u kreacijama i razgledam, najradije po svome srcu u kojemu ni najboljniji ožljak nikada nije oduzeo spontanu želju za pulsiranjem koje život znači. Započeli smo 2008. godine i s projektom Prva opera u Konavlima. Veličanstven projekt u, rekla bih, savršenom ambijentu samostana sv. Vlaha u Pridvorju. Tada se, sad već, nažalost, pokojni maestro Vladimir Kranjčević ovako zahvalio na suradnji: „Impresioniram sam prekrasnim i inspirativnim, sjajno akustičkim prostorom atrija Franjevačkog samostana u Pridvorju!“, a prilikom predstave Stilske vježbe u Cavtatu, Pero Kvirgić i uz njega Lela Margitić, kao i kasnije naša divna Marija Kohn očarano su izjavili: „Pozovite nas opet i mi ćemo rado doći!“. Bit će još ideja, ne presušno je vrelo baštine.

■ **Puno dragih ljudi, i poznatih i onih javnosti manje poznatih, spominjete dok pričate o festivalu. Ljubav i prijateljstvo kao da su osnovne značajke koje, kroz sve protekle festivale, izlaze u prvi plan. U Cavtat nam na Epi-**

**daurus festival, zahvaljujući vama, stižu umjetnici iz cijeloga svijeta.**

Stvarati festival svake godine Sizi-fov je posao. Svaki put ista priča, ista papirologija, trnjem do zvijezdica i zvijezda, ali nekako ljubav sve uvijek pobijedi. Ja sam zahvalna svima koji su me u tome podržali i koje me kane i dalje podržavati. Tako mi se čini da moja ljubav prema Cavtatu, ali i ljubav prema lijepome, dobrome, prema našem, prema skladnom, ali naravno i mom rodnom Dubrovniku, tom urbanom i prirodnom unikumu, kao da me pokrene i sve se svlada i dođe do željenih kreacija. Kad na festival pomislim nikad ne vidim ništa teško, ništa s gorčinom, nego i u ovoj petnaestoj ediciji, Epidaurus festival i cijela priča oko ove arabeske kreacije i danas mi izmami osmijeh na lice i danas me prizivlje na napredak. Zvuči altruistički? Pa neka! Imali smo umjetnike iz brojnih zemalja Europe, iz Južne Amerike, iz Sjeverne Amerike, imali smo umjetnike i iz Azije. Čeka nas još puno iznenađenja. Kako sama koncertiram upoznajem brojne kolege i prijatelje pa što me god oduševi nekako odmah promislim: „E, ovo Cavtat mirita!“ Imam u sebi tako živu onu vječitu ljudsku želju da se povežemo, izmirimo i spojimo. I da kulture razne uz mentalitet i raznolikost sebe ostvare tu u cavtajskom zagrljaju,

na platnu najljepšeg zalaska sunca na svijetu. Sve čim se ovaj naš život kazuje – misli, pogledi, riječi, uzdasi – sve to teži prema drugoj obali, ka kojoj se upravlja kao cilju, i na kojoj tek dobiva svoj pravi smisao. Što smo mi jedni bez drugih?

■ **Cavtat je vaše mjesto i sasvim je jasno da ste emotivno vezani uz njega, a iz svake rečenice je sve naglašenija povezanost vaših dviju ljubavi – prema Cavtatu i prema festivalu koje se isprepliću. Sad je puno jasnije zbog čega pojedine predstave zadiru čak i vašu privatnost – primjerice predstava ‘Starac i more’ otvorila je vrata vaše kuće, stare više od 700 godina u kojoj ste odrasli s nonom.**

Tamo gdje je naše blago, tamo je i naše srce. Srce u našem tijelu ne može bit na desnoj strani. Tako i svi mi imamo samo jedno jedino Doma. Jednog nona, nonu i djetinjstvo. To je za mene Dubrovnik. To je za mene Cavtat. Tamo susrećem *in flagranti* i ono što je bilo, i što sada jest i što će tek doći. Tamo je sve upotpunjeno. Alfa i omega. Jako sam emotivna oko svih uspomena s mojim nonom gdje bih ljeti, često sama s njim, boravila u kući staroj oko 700 godina. Ta priča nije bajka i zapravo nije priča, već život. Budući da je toliko lijepa nikad ju nisam prestala ni živjeti. Nastavila sam ju kroz kreacije na festivalu, oplemenjujem ju kroz ljubav prema drugim vrijednostima. Koliko draži je u cijeloj toj mojoj aleji vezanoj za Cavtat! Projekt „Starac i more“, točno tako, jako me je prisjetio na tu sponu s nonom, koja me dobrim dijelom oblikovala, isklesala najljepše afinitete u meni. Ništa ne činim drugo, nego nastavljam ono čemu su me podučili bolji i mudriji. Milijuni osjećaja, tisuće misli, stotine uspomena, a samo jedna osoba! To je najveće bogatstvo koje svugdje sobom mogu ponijeti, to su uspomene koje nikad ne mogu postat breme jer su krila. One se ne mogu potrošiti, ne mogu propasti, a ne možemo ih ni izgubiti. I još najljepše od svega – nitko nam ih ne može ukrasti!





# Epidaurus Festival

## – A Meeting Place for Artists from Around the World

■ Many will describe the Epidaurus Festival as a music festival, but it often features other artistic expressions in its program as well, such as dance, drama, and folklore, opening opportunities for new young talents. All this beautiful art was brought to Cavtat in 2010 by pianist Ivana Marija Vidović, a lover of music and of this southern Croatian bit of paradise, founder and artistic director of the festival that endures through the challenges of these pandemic times which are unfriendly to culture.

I think that the pan-artistic approach is somehow close to me and I like to think that all arts are united. The slogan of the festival itself since its foundation has been "Living with the Arts," which captures the spirit nicely.

So in everything I do, especially professionally, in holding concerts, I take a somehow a holistic and pluralistic approach that attempts to capture a wide horizon, and I am moving in that direction in terms of education.

Can anyone interpret Debussy's works well, without first, incidentally, diving deep into the world of French Impressionism – Monet, Manet, Renoir, Degas, Pissarro or our own Bukovac? We cannot love Cavtat completely without loving Bukovac! Somehow, when I close my eyes and imagine Cavtat, I first see the colors, and sense the smells, and then immediately after that I do not see myself and my shadow, but Vlaho Bukovac.

A whole range of events from almost all fields of art has been part of the Epidaurus Festival. Out of a total of six types of art that traditional aesthetics distinguish, we have represented music, drama (with corners for children and adults), literature, painting, sculpture, dance, and even film. We haven't forgotten about lectures, either. In that variety, there was room for all ages, especially for Young Talents, with our local talents always having a hearty advantage. Our climate, in symbiosis with other cultures, best strengthens its immunity and identity. Of everything

that man builds with life's instincts, nothing is better and more valuable than bridges. In this sense, a cultural bridge, because as Andrić says: "Our beauty and all our hope only beautiful from another point of view", said Ivana.

■ The beauty of this Festival is that it always strives to promote the great citizens of Cavtat. In addition to the already mentioned famous Croatian painter, Cavtat native Vlaho Bukovac and his museum-house, you drew the public's attention to the world-famous tenor Tino Pattiera, who in Caruso's time was another real Cavtat gem. One gets the impression that you personally experience all the details of the festival.

I try not to let the valuable cultural epochs of Cavtat disappear. I try to revive the already somewhat living stories, as well as the almost forgotten ones, through art. With the magnificent, enchanting beauty of Cavtat *condicio sine qua non*, an unavoidable condition for us is set by the greats who were born here. They are





like real-life caryatids to the whole plot of the Epidaurus Festival. We come back and revisit them, we continue to learn from them, and their legacy has been my leitmotif all these years. So, from the very beginning, we have dedicated many beautiful projects with great singers to Tino Martin Pattiera, who was one of the biggest European singing stars between the two World Wars. When interpreting the role of Manric from Verdi's *Troubadour*, Tino was described with the following epithets: "Fresh as a flower, with an excellent timbre, he resonates with a feeling of inexhaustible power! That dazzling tenor glow is shown in every note. It rings like something noble and pure from that unspent power and is the same in the stretto as in the first scenes. A voice that easily finds its way to the heart. Of course, this singer loves extended notes, in which he relaxes almost comfortably. So why not, why should his light be hidden? Manna does not fall from the sky every day. If a singing professor gives this voice its final brilliance, this Tino Pattiera could be a dangerous rival to the great Caruso!" It was well known to whom they referred.

In the Bukovac House, in a harmonious and symbiotic cooperation with the Bukovac House Museum, which immediately enthusiastically accepted the role of host to the high quality concerts at Bukovčeva Street no. 5, we started the project Concerts at the Bukovac House and Bukovac *Toujours*. There were a series of

lectures by great artists and connoisseurs. Let us recall the lecture of one of the most prominent authorities in fine arts in Croatia, Igor Zidić, as well as the screening of a film about Vlaho Bukovac, the guest appearance of the Brevis ensemble from Kaliningrad and various great recitals in Vlaho's "nest". It would be my honor and exceptional joy that this tradition never ends, and that both Tino and Vlaho rest with happy hearts, watching their beloved Cavtat, for which they longed for so much! In Bukovac's book "My Life", I think that the word Cavtat is certainly mentioned the most times. As for my personal connection to the Bukovac family, it is wonderful to know that my grandmother was an inseparable friend of Vlaho's daughter Ivanka, that my great-grandfather Rikard Franičević (headmaster of the school on Prijeko Street) happily spent time with Vlaho himself, discussing art and other intellectual topics. Of course, it is also wonderful to know that one of my great-grandfathers, Antonio Casilari, taught navigation and nautical science to Vlaho in Gundulićeva Street in Cavtat, and that Vlaho was very happy to mention him in his book, while he immortalized many members of my Cavtat family in his paintings. I am proud of this heritage and I feel the duty to persevere in these difficult times for the sake of culture.

■ **Corona and culture, the Epidaurus Festival and corona, you and corona, a**

**look into the future from the current corona moment... So many questions arise when you mention difficult moments for culture, which even before the pandemic was not in an ideal situation and never really was. How did you cope with everything?**

Already last year, in a rather decisive way, I showed that I was not shaken by this most difficult crisis of our time so far. Last September we organized two events as part of the 14th Epidaurus Cavtat Festival, moreover we even "christened" a new stage – the beautiful entrance hall of the Rector's Palace in Cavtat, celebrating the great Cavtat tenor Tino Pattiera, right next to the house where he was born. That evening we united all our love for Cavtat, for culture as the real medicine for our soul to survive in this whirlwind, the love of our people towards Tino Pattiera, to our fellow artists today. We had a lecture in the program, beautiful messages from various segments of society, a concert to remember, and an unforgettable atmosphere in the September evenings. I think I said more with deeds than with explanations *facile est ventis dare vela secundis* (it is easy to sail with a favorable wind). If my health serves me, we will do it without a doubt this year as well! We need culture and art and we will all reach out to them at this time, I am convinced of this!

And as for me and my activities – my days are still too short...

■ **When the festival curtain falls, for you it's as if you open new scenes. You remember the people who made Cavtat the way we remember it. This is how you opened the door to a new project, Hommage, and it is dedicated to Olga Solovyova, a Russian ballerina, teacher, and humanist, a lover of Cavtat, where she lived with her sister Lydia.**

The fountain of cultural life does not die down, and art and culture are truly the best seal of civilization. I like to repeat this and it is a dear *spiritus movens* to me. That is how we started a project that we will surely and gladly continue. It includes children, dance, and ballet, and it celebrates Olga Mikhailovna Solovyova. In 2015, in excellent cooperation with the "Luka Sorkočević" School of Arts, I invited their Ballet Department. The concert was



dedicated to the humanist, teacher, Russian ballerina Olga Solovyova, who loved Cavtat so much that she settled in it and forged paths and healthy foundations for today's Ballet Department in the city of Dubrovnik. Let's give her credit still! I remember walking on the Rat Peninsula with my grandfather when he would gladly stop, joke, and talk to Olga's sister Lydia. And one of my dearest life friends, Marusja Brautović, whom many of us remember so fondly today, complemented these Cavtat stories so much. I love to turn these pages, I supplement them, I celebrate them in creations and look around, always following my heart for which not even the most painful scar has ever taken away the spontaneous desire for the pulse which means life. We started in 2008 with the project First Opera in Konavle. A magnificent project in, I would say, the perfect ambience of the monastery of St. Blaise in Pridvorje. At the time, the now unfortunately late maestro Vladimir Kranjčević thanked us for the cooperation like this: "I am impressed by the beautiful and inspiring, great acoustic space of the atrium of the Franciscan monastery in Pridvorje!" And during the performance of *Stilske vježbe* (Exercises in Style) in Cavtat, Pero Kvrđić and alongside him Lela Margitić, as well as later our wonderful Marija Kohn, completely enchanted, declared: "Call us again and we will gladly come!" There will be more ideas; it is an inexhaustible source of heritage.

■ **You mention many dear people, both famous and those less known to the public, while talking about the festival. Love and friendship seem to be the basic features that, through all the past festivals, come to the fore view. Thanks to you, artists from all over the world come to Cavtat for the Epidaurus Festival.**

Creating a festival every year is a job of Sisyphus. Every time the same story, the same paperwork, through thorns to the stars, but somehow love always wins despite everything. I am grateful to everyone who supported me in this and who intends to continue to support me. It seems to me that my love for Cavtat, but also my love for the beautiful, the good, for that which is ours, for the harmonious, but of course also my native Dubrovnik,

that urban and natural uniqueness, as if it moves me and everything is overcome and the desired creations are arrived at. When I think of the festival I never see anything difficult, there's no bitterness, even in this fifteenth edition, the Epidaurus Festival and the whole story around this arabesque creation still elicits a smile on my face and even today calls upon me to make progress. Sounds altruistic? Well, so be it!

We have hosted artists from many countries in Europe, from South America, from North America, and we had artists from Asia as well. There are many more surprises waiting for us. As I perform at concerts myself, I meet many colleagues and friends, so whatever excites me, I somehow immediately think: "Well, Cavtat should have this!"

That eternal human desire to connect, reconcile, and unite is so alive in me. And for cultures with different mentalities and differences to realize themselves here in the embrace of Cavtat, on the canvas of the most beautiful sunset in the world. Everything with which this life of ours speaks – thoughts, looks, words, sighs – it all tends towards the other shore, towards which it is directed as if a goal, and upon which it gains its true meaning. What are we without each other?

■ **Cavtat is your town and it is quite clear that you are emotionally attached to it, and with each sentence the connection between your two loves becomes more and more emphasized – towards Cavtat and towards the festival, which are intertwining. It is now much clearer why certain plays even invade your**

**privacy – for example, the play "The Old Man and the Sea" opened the doors of your house, more than 700 years old, where you grew up with your grandfather.**

Where our treasure is, that is where our heart is. The heart in our body cannot be on the right side. So we all have only one single Home. One grandpa, grandma, and childhood. That is Dubrovnik for me. That is Cavtat for me. That is where *in flagrante* I meet both what was, and that which is now, and what is yet to come. Everything is completed there. Alpha and omega. I am very emotional about all the memories with my grandfather where in the summer, often alone with him, I would stay in the house that is about 700 years old. That story is not a fairy tale and is not really a story, but life. Since it is so beautiful I never stopped living it. I continued it through creations within the festival; I enrich it through love for other values. How much nicer it is in my story related to Cavtat! The project "The Old Man and the Sea", exactly like that, reminded me a lot of that bond with my grandfather, which in a great way shaped me, carved the most beautiful affinities in me. I'm not doing anything but continuing what those better and wiser have taught me. Millions of feelings, thousands of thoughts, hundreds of memories, and just one person! It is the greatest wealth I can take with me everywhere; those are memories that can never become a burden because they are wings. They cannot be spent, they cannot perish, and we cannot lose them. And best of all – no one can take them from us!





**“ Dvije slavljeničke kuće, obje jednako svečane, pripremaju se najbolje što mogu, ali po strogo utvrđenom redoslijedu. I jedna i druga slavljenička obitelj imaju svoje domaćine, ali i ostali imaju zaduženja koja ispunjavaju.**



U tradicionalnim zajednicama kakve su Konavle, jedan od najvažnijih životnih događaja je vjenčanje - da bi djevojke postale žene, majke i gazdarice, a mladići domaćini i očevi.

Taj jedinstveni životni događaj i najveću svečanost pratili su u Konavlima strogi rituali, kako bi se izbjeglo sve ono što je neočekivano i neželjeno. Stanovnici tradicionalnih sredina su u prošlosti znali održati radost kad su željeli, ali i kad su morali. Bili su dio veće slike, zajednice, plemena, čije je zajedničko dobro bilo iznad pojedinačnih htijenja. Imajući to na umu, brakovi u Konavlima su se u prošlosti više nagovarali, nego dogovarali. Postojala su u obiteljima očekivanja o tome s kojom bi se drugom obitelji bilo najbolje povezati preko novog braka, ali se ipak, najčešće, pri tome vodilo računa i o volji budućih mladenaca. Bilo je izuzetaka, znalo je doći i do „krađa“ djevojaka, bilo je i zabranjenih ljubavi koje su završavale u emigraciji, ali najviše je ipak bilo dogovorenih i ispoštovanih



konavoskih svadba.

Svadbe su bile veliki obredi, koje su i u Konavlima trajali danima, pa se u dubrovačkoj arhivi mogu pročitati spisi kojima su vlasti pokušavale skratiti vrijeme svečanosti. Svadbe se s vremenom skraćuju, naknadno ih prihvaća crkva, pa i država, mijenjaju se, ali se najveličanstveniji i najvažniji dijelovi obreda zadržavaju do danas.

Krajem 19. stoljeća u Konavlima je još uvijek živa ta „velika svadba“. Zahvaljujući zapisima jedne konavoske učiteljice, ostala je zabilježena ta višednevna procedura s bogatim napjevima, nazdravicama, počasnicama i načinom međusobnog ophođenja, ali i detaljnim opisima svega onoga što je prethodilo samom činu vjenčanja.

Zaruke su bile prvi korak u novi život buduće nevjeste. Od tog dana ona će nositi i svima pokazivati zlatni nakit kojim je darovana: naušnice, britvicu, kolajnu, ali i odjeću udane žene. Od udane žene odjećom će se razlikovati jedino po crvenoj kapici ukrašenoj zlatom, koju je najčešće i dobivala od zaručnika. Na dan vjenčanja na nju će položiti prekrasni cvjetni vjenčić.

Vrijeme zaruka traje gotovo godinu dana i ispunjeno je povremenim obavezama obitelji koje se spremaju za svadbu, a sve kulminira posljednjim ugovorima kada se dogovaraju svi detalji svečanosti koja je pred njima.

Svadbena ceremonija ima svoje „službene“ dužnosnike i provoditelje, a sve se zapravo odvija oko nevjeste koju se „vodi“ iz jedne zajednice u drugu. Svi koraci na tom putovanju čine konavosku svadbu.

Dvije slavljeničke kuće, obje jednako svečane, pripremaju se najbolje što mogu, ali po strogo utvrđenom redoslijedu. I jedna i druga slavljenička obitelj imaju svoje domaćine, ali i ostali imaju zaduženja koja ispunjavaju. Između njih su najvažnije bile pjevačice. One su svojim raznovrsnim napjevima vodile kroz cijeli obred, one su pozivale i otpraćale, najavljivale sljedeće korake i okončavale trenutačne. Bez njihove pjevane najave nitko ne bi poduzimao nikakve samostalne korake. Zbor pjevačica nalazi se i u jednoj i u drugoj slavljeničkoj kući i s njima sve počinje i završava.

Cijela konavoska svadbena proce-

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**“ Svadba je i dvostruka svečanost. U objema slavljeničkim kućama se odigravala gotovo identična svečanost, s bogatim nazdravljanjem i napijanjem, svečanim večerama uz dvije svadbene zdravice. Ta konavoska svadbena zdravica se izvodi i danas, a budući predstavlja vrhunac narodnog stvaralaštva, zaštićeno je kulturno dobro Republike Hrvatske.**

dura se odvija poput kazališne predstave: s poznatim dijalozima, replikama, kostimografijom i scenografijom. Kreativnost i osobitost određenog momenta očituje se jedino u finoći i načinu kojim se uvriježeni obred provodi. Stari svat koji vodi svadbu preuzima nevestu od njene obitelji i okreće je tri puta u smjeru kako se sunce okreće.

Kako bi se zaštitili od zla, postojali su brojni magijski zagovori. Drugi će put nevestu u smjeru sunčeve putanje okrenuti djever i to u trenutku kad su je „predavali“ mladoženji. Na vratima svog novog doma nevesta će, pak, okrenuti malo muško dijete, kako bi zagovorila brojno potomstvo i podložila sebi sve što donosi novi zajednički život.

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Cijeli je obred također prepun blagoslova i lijepih pozdrava. Ružne riječi, kletve i vrijeđanja ne postoje, s gnušanjem će se odbaciti svakoga tko se neće

držati veličanstvenog stanja. Za budućnost mladenaca tražili su se blagoslovi od svih roditelja. Jedina razlika svečanosti u slavljeničkim kućama bilo je što se nevestino pripremljeno ruho iz njezine kuće otpremalo pjesmom i darivanjem, a u mladoženjinoj kući se unosilo u nevestinu sobu nakon svečane večere. To je bio onaj posljednji trenutak pred zajedničku noć koja se smatrala krunom svadbe. Mladenci ostaju sami u sobi, a društvo nastavlja slaviti, napijati i veseliti se. Znaju i čemu, jer nakon svadbe u zajednicu stižu toliko željeni novi životi.

Način života i životni rituali starih konavoskih obitelji bili su ujedno njihov zagovor sreće i obilja, zagovor opstanka u nesigurnim vremenima kada je zajedničko moralo biti ispred osobnog. Sretni su bili oni koji su vjenčanjem okrunili svoj ljubavni život, manje sretni oni koji su u novu obitelj stigli tuđom voljom, ostavivši srce možda negdje drugo. U tradicijskim oblicima života je bilo svega toga, ali svi su brakovi morali biti sklopljeni blagoslovom zajednice. Mudrost prihvaćanja svega što život donosi moglo bi se nazvati sjemenom životne radosti, a životna radost je pravi melem u trenucima kada nas život u svom žrvnju grubo melje“.



# A Konavle Wedding



**“ Two celebratory houses, both equally festive, prepare as best they can, but in a strictly defined order. Both celebratory families have their respective hosts, but others also have duties to be fulfilled.**

In traditional communities such as Konavle, one of life's most important events has always been the wedding – so that girls would become women, mothers and landladies, and young men would become landlords and fathers.

Strict rituals accompanied this unique life event and greatest ceremony in Konavle. In the past, the inhabitants of traditional communities knew how to celebrate with joy. They were part of a larger picture, a community, a tribe whose common good was above individual desires. With that in mind, in the past, marriages in Konavle were more persuaded than arranged. There were expectations within families about which other family it would be best to connect with through a new marriage, but still, most often, the will of future newlyweds was also considered. There were exceptions, there were also “kidnappings” of girls, there were forbidden loves that ended in emigration, but the majority were in fact arranged and respected Konavle weddings.



Weddings were large ceremonies that went on for days in Konavle, so long, in fact, that there are documents in the Dubrovnik Archive which indicate that authorities tried to shorten the length of the ceremony. Weddings became shorter over time, and later, they were accepted by the Church, and then by the state. In spite of these changes, the most magnificent and important parts of the ceremony have been retained to this day.



At the end of the 19th century, the “grand wedding” was still common in Konavle. Thanks to the writings of a Konavle teacher, the details of this multiday ceremony with rich chants, toasts, honorees and manners of mutual conduct, as well as detailed descriptions of all that preceded the ac-

tual wedding act, were recorded.

The engagement was the first step into the new life of the bride-to-be. From that day on, she would wear and show everyone the gold jewelry with which she was bestowed: earrings, a decorative blade, a chain necklace, and the clothes of a married woman. She would be distinguished from a married woman only by a red cap decorated with gold, which she most often received from her fiancé. On the wedding day, she would lay a beautiful floral garland on it.

The engagement lasted almost a year and was filled with occasional obligations of the families preparing for the wedding, all culminating in with the last contracts when all the details of the ceremony were agreed upon.

The wedding ceremony had its own “official” representatives and conductors. Everything centered around the bride who was “guided” from one community to another.

Two celebratory houses, both equally festive, prepare as best they can, but in a strictly defined order. Both celebratory families have their respective hosts, but others also have duties to be fulfilled. The most important duties were bestowed upon the women singers. They led the ceremony with their various songs; they sang invitations and bade farewells, announced the next steps and ended the current ones. Without their sung announcement, no one would have dared to take any independent steps. There was a choir of female singers in both celebratory houses and everything began and ended with them.

The whole Konavle wedding ritual played out like a theatrical performance: with familiar dialogues, replicas, costumes, and sets. The creativity and distinctiveness of each particular moment was manifested in the finesse and manner in which the usual rite was carried out. The *stari svat*, or old bridesman, who led the wedding, accepted the bride from her family and



turned her round three times in the direction that the sun turns.

To protect themselves from evil, there were numerous magical intercessions. The second time the bride spun in the direction of the sun's trajectory, a groomsman would turn her, just at the moment that she was "passed" onto the groom. At the door of her new home, the bride, in turn, would spin a small boy, in order to be rewarded with many children and prepare herself for a new life together.

The wedding was also a double ceremony. In both celebratory houses there was an almost identical ceremony, with rich toasts and much drink, and gala dinners with two wedding toasts. This Konavle wedding toast is still performed today, and since it represents the culmination of folk creativity, it is part of the protected intangible cultural heritage of the Republic of Croatia.

The whole ceremony was full of blessings and kind greetings. Ugly words, curses and insults had no place and anyone who did not comply would be rejected with loathing. For the future of the newlyweds, blessings were sought from all parents. The only difference between the festivities in the celebratory houses was that the bride's

prepared attire was dispatched from her house with song and gifts, while it was brought into the bride's room in the groom's house after the gala dinner. That was the last moment before the first wedding night together, which was considered the crowning event of the wedding. The newlyweds were left alone in the room, while the wedding party continued to celebrate, drink, and rejoice. They also knew why, because after the wedding, much-desired new life would arrive into the community.

The way of life and rituals of the old Konavle families were also their intercession for happiness and abundance, the prayer for survival in uncertain times when the common good had to be placed ahead of the personal. Happy were those who crowned their love with a wedding, less fortunate those who arrived in a new family by someone else's will, perhaps leaving their hearts elsewhere. All of this permeated the traditional ways of life, but all marriages had to be concluded with the blessing of the community. The wisdom of accepting all that life brings could be called the seed of life's joy, and a real comfort in the challenging moments of life.

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# Mauzolej obitelji Račić krije tajnu ljubavi





**“ Meštrović je osmislio arhitektonski koncept kao spoj memorijalnog, sakralnog i umjetničkog prostora. Gradi eklektičnu, ali modernu građevinu, art deco ozračja, stavljajući arhitekturu i skulpturu u jednakopravan položaj.**

**N**a dominantnoj točki cavtatskog poluotoka Rata, ponad urbane strukture grada, smjestila se građevina koja, svojom bjelinom i kompaktnošću forme, poziva na istraživanje. Što krije njezina kontemplativna opna? Popnemo li se jednom od strmih gradskih uličica naći ćemo se na najvišoj točki poluotoka, mjestu posljednjeg počivališta Cavtačana, otvorenih i širokih vizura. Ljepota, mir i spokoj. Pozicionirano na strateški važnom mjestu korištenom još od prapovijesnih vremena, groblje je ovdje tek od 1826. Godine. No, crkva posvećena sv. Roku, kao vjerojatno i ona ranija, titulara sv. Tripuna, koju nalazimo u povijesnim izvorima, tu je još od srednjovjekovnih vremena. Crkva sv. Roka, jednostavna longitudinalna građevina s apsidom, stajala je sve do

1920. godine kada je srušena zbog gradnje mauzoleja i kapele posvećene Gospi od Anđela.

1918. godina, godina u kojoj je španjolska groznica desetkovala europsko stanovništvo, bila je kobna i za cavtatsku brodogradničku obitelj Račić. Ivo i Mare Račić, te njihova djeca, Edi i Marija, umrli su u kratkom vremenu. Nenadano, 1918. godine, umro je Ivo Račić, a iste godine, pripremajući se za Edijevo svadbeno slavlje u Rimu, tragična sudbina zatekla je i oboje djece. Mare Račić, shrvana tugom, umrla je 1919. godine. Ostavila je zakladu i odvojila dio novca od kojega se sagradio Mauzolej obitelji Račić.



Kako je došlo do toga da se sruši kapela sv. Roka i da na njenom mjestu veliki kipar Ivan Meštrović projektira i skulpturalno oblikuje prostor mauzoleja?

Marija Račić Banac, kćer Iva i Mare, bila je udana za očevog partnera, Boža Banca, a živjeli su u Londonu i Rimu, u isto vrijeme kad je u tim metropolama boravio i Ivan Meštrović. Marija je Meštrovića upoznala 1913. godine u Rimu i među njima se razvilo blisko prijateljstvo i razumijevanje. Portretirao ju je u nekoliko navrata. Prije odlaska na bratovo vjenčanje u Rim, susrevši kipara u posjetu kod zajedničke prijateljice, kao da je predosjećala brzi kraj, mlada žena ga je upitala: „Ako se više ne vidimo, hoćeš li mi obećati da ćeš napraviti kip za moj grob?“.

Poštujući odredbe oporuke Mare Račić i nakon dobivenog dopuštenja Dubrovačke biskupije za rušenje kapele Sv. Roka, gradnja mauzoleja započela je 1920. godine. Meštrović je osmislio arhitektonski koncept kao spoj memorijalnog, sakralnog i umjetničkog prostora. Gradi eklektičnu, ali



modernu građevinu, art deco ozračja, stavljajući arhitekturu i skulpturu u jednakopravan položaj. Mauzolej je oktogonalnog tlocrta s istaknutim kapelama u obliku grčkog križa, nadsvođen dominantnom kupolom. Pristupa mu se preko monumentalnog portika s karijatidama u obliku anđela. Svojom meditativnošću i spokojem likovi anđela naglašavaju ulaz u svijet koji se otvara nebeskom uznesenju duša, ikonografskom programu koji nas očekuje u unutrašnjosti mauzoleja.

Centralni prostor otvaraju bronča-

ne vratnice s prikazima staroslaven-skih svetaca obrubljenim kartušama s likovima apostola i horoskopskih simbola.

Ulazimo u prostor memorije jedne obitelji, ali posredno i svih duša pokojanih na cavtatskom groblju. Na zidovima centralnog prostora smještene su grobnice članova obitelji Račić. Iznad njih su likovi anđela koji u rukama drže malenu djecu koja predstavljaju duše umrlih i zajedno se uspinju prema vječnom. Kasetirana kupola čija je ploha prekrivena glavama anđela

usmjerava ovaj prostor prema lanterni, nebeskom izvoru svjetlosti. Glavna oltarna kapela, u osi ulaza, posvećena je Gospi od Anđela i u cjelosti je ispunjena rafiniranim reljefima. Sjeverna kapela posvećena je Raspetom Kristu dok je južna, u spomen na prijašnju crkvu, posvećena Sv. Roku. U bočnim kapelama nalazimo i reljefne portrete pokojnika, naglašene art deco stilistike.

U bijeloj monokromiji interijera ističe se podnica intarzirana od pet različitih vrsta višebojnog kamena s prikazima simbola četiri evanđelista.

**“ Ispod reljefa s prikazom Navještenja, Oplakivanja i Uskrsnuća, na zvonu teče natpis „Saznaj tajnu ljubavi, riješit ćeš tajnu smrti i vjerovat da je život vječan“.**

Intimnu poruku svojoj prijateljici Mariji, ali i ključ čitanja ikonografskog programa mauzoleja, Meštrović je ostavio daleko od naših pogleda, na brončanom zvonu. Ispod reljefa s prikazom Navještenja, Oplakivanja i Uskrsnuća, na zvonu teče natpis „**Saznaj tajnu ljubavi, riješit ćeš tajnu smrti i vjerovat da je život vječan**“.

Gradnja mauzoleja završena je krajem 1922. godine. Ivan Meštrović je za ovo arhitektonsko – skulpturalno djelo 1925. godine dobio zlatnu medalju, Grand Prix, na Međunarodnoj izložbi moderne industrijske i dekorativne umjetnosti u Parizu.





# The Račić Family Mausoleum Hides the Secret of Love “

Meštrović designed the architectural concept as a blend of memorial, sacral and artistic space. He built an eclectic, yet modern building, in an art deco style, putting architecture and sculpture on equal footing.

**S**et on the highest peak of the Cavtat peninsula, above the urban structure of the town, is a building that, with its whiteness and compactness of form, calls for exploration. What is hidden in its contemplative walls? Climbing one of the steep city streets, we will find ourselves at the highest point of the peninsula, the site of the final resting place of people from Cavtat, with open and wide views. Beauty, peace and tranquility. Located on a strategically important site used since prehistoric times, the cemetery has only been here since 1826. However, according to historical sources, the church dedicated to St. Rocco,

probably just like the earlier Church of St. Tryphon found in the same place, has been around since medieval times. The Church of St. Rocco, a simple longitudinal building with an apse, stood until 1920 when it was demolished due to the construction of a mausoleum and a chapel dedicated to Our Lady of the Angels.

1918, the year in which the Spanish fever decimated the European population, was also fatal for the Cavtat shipping family of Ivo and Mare Račić, and their children, Edi and Marija, who died within a short period of time. Suddenly, in 1918, Ivo Račić died, and



in the same year, preparing for Edi's wedding celebration in Rome, a tragic fate found both children. Overcome with grief, Mare Račić died in 1919. She left a foundation and set aside a portion of the money from which the Račić Family Mausoleum was built.

How did it come to pass that the

octagonal floor plan with prominent chapels in the shape of a Greek cross, surmounted by a dominant dome. One enters through a monumental portico with caryatids in the shape of angels. With their contemplative serenity, the figures of angels emphasize the entrance into a world that opens to

surface is covered with the heads of angels, directs this space towards a lantern, a heavenly light source. The main altar chapel, in the axis of the entrance, is dedicated to Our Lady of the Angels and is entirely filled with refined reliefs. The north chapel is dedicated to the Crucified Christ, while the south chapel is dedicated to St. Rocco, in memory of the previous church at this location. The side chapels also feature relief portraits of the deceased, in art deco style.

Meštrović left an intimate message to his friend Marija, which is also the key to reading the iconic mausoleum, far from our eyes, on a bronze bell. Below the relief depicting the Annunciation, Mourning and Resurrection, the inscription on the bell reads: **"Find the secret of love, and you will solve the mystery of death and believe that life is eternal"**.

The white monochrome of the interior features a floor inlaid with five different types of multi-colored stone depicting the symbols of the four evangelists.

Construction of the mausoleum was completed in late 1922. Ivan Meštrović received a gold medal in 1925 at the Grand Prix for this architectural and sculptural work, at the International Exhibition of Modern Industrial and Decorative Art in Paris.

**Below the relief depicting the Annunciation, Mourning and Resurrection, the inscription on the bell reads: "Find the secret of love, and you will solve the mystery of death and believe that life is eternal".**

Chapel of St. Rocco was demolished and that the great sculptor Ivan Meštrović designed and sculpted the space of the mausoleum that was built in its place?

Marija Račić Banac, daughter of Ivo and Mara, was married to her father's business partner, Božo Banac, and they lived in London and Rome at the same time that Ivan Meštrović spent time in those metropolises. Marija met Meštrović in Rome in 1913 and a close friendship and understanding developed between them. He did her portrait on several occasions. Before leaving for her brother's wedding in Rome, having met the sculptor while visiting a mutual friend, as if she had a premonition that the end was near, the young woman asked him, "If we don't see each other again, will you promise to make me a statue for my grave?"

Respecting the provisions of the will of Mare Račić, and after obtaining the permission of the Diocese of Dubrovnik for the demolition of the Chapel of St. Rocco, the construction of the mausoleum began in 1920. Meštrović designed the architectural concept as a blend of memorial, sacral and artistic space. He built an eclectic, yet modern building, in an art deco style, putting architecture and sculpture on equal footing. The mausoleum has an

the heavenly ascension of souls, to an iconographic journey that awaits in the interior of the mausoleum.

Bronze doors, with depictions of ancient Slavic saints lined with cartridges with figures of apostles and zodiac symbols, lead to the central space.

We enter the memorial space of one family, but indirectly, also the space of all the souls buried in the Cavtat Cemetery. On the walls of the central area are the tombs of the Račić family members. Above them are the figures of angels holding young children in their hands, representing the souls of the dead, ascending together toward the eternal. A cassette dome, whose





# Tino Pattiera

## cavtatski tenor koji je zadivio Europu



**“ Njegova pojava, prezentnost ili „gosparska anda“, kako bi u Gradu rekli, njegova magična ljepota i zarazna životna energija izazivali su obožavanje žena i muškaraca po salonima europskih prijestolnica i na pozornicama opernih kuća.**

**P**ut kojim je u prvim desetljećima 20. stoljeća hodio Cavtaćanin Tino Pattiera nije se puno razlikovao od onih romantičnih priča o jednom lijepom mladiću iz malog ubavog mjesta koji je osvojio veliki i zamršeni svijet toga doba i postao jedan od najsajnijih opernih pjevača svoga vremena, a potom bio predan zaboravu. U mjestu čije su kuće obavijene mirisom mora i limuna iz đardina, a gotovo u svim prozorskim staklima prebiva odraz velikog plavetnila, ugledao je svjetlo ovoga svijeta na samom kraju 19 stoljeća, u skromnoj i radišnoj porodici, kao drugo dijete i prvi sin. Kasnije se družina proširila na mnogobrojnu braću i sestre. Tinu je otac namijenio dobro obrazovanje pa je kao mladić svaki dan putovao poštanskom kočijom u Dubrovnik, u gimnaziju.

Preporučen da studira neku profesiju koja će mu donijeti ugled i status u društvu, medicinu ili pravo. Studirao je i jedno i drugo, no za studij nije preveć mario. I kako to biva u bajkama, obdaren izuzetnim „zlatnim glasom“, kako su govorili, a susrevši prave ljude koji su prepoznali njegov talent, i još s puno sreće, uspio je izgraditi karijeru na kakvoj bi mu mnogi pozavidjeli.

Njegova pojavnost, prezentnost ili „gosparska anda“, kako bi u Gradu rekli, njegova magična ljepota i zarazna životna energija izazivali su obožavanje žena i muškaraca po salonima europskih prijestolnica i na pozornicama opernih

kuća. Ženio se dvaput, i to s dvije grofice koje su ga podržavale, i bile ujedno i mecene. Kao pravog bonvivana, u skladu s tim burnim vremenom 20tih godina prošloga stoljeća možemo ga zamisliti kao Felixa Krulla, poznatog hedonista iz romana Thomasa Manna. Taj spoj svjetla i tame koji je nosio u sebi učinio ga je tajanstvenim, a u isto vrijeme zabavnim. Stekao je mnoge prijatelje i iz svijeta muzike, a jedan od njih je bio i Richard Strauss s kojim je često kartao. Taj svijet u kojem je živio Tino Pattiera donio mu je puno previranja, seljenja, briga, bolesti, ali i raskoši, bogastva i slave. Njegova biografija je mjestimično

prekrivena tajnama i zagonetkama pa je s vremenom poprimala dozu mita i iskrivljene intepretacije.

Mladi Tino, pojavivši se na opernoj sceni Europe, dobarano je poljuljao pijedestal na kojem je dotad sjedio slavni tenor Enrico Caruz. S lakoćom i začuđujućim rasponom glasa s kojim je mogao pjevati sve što su operni skladatelji napisali, od dramskih wagnerijanskih rola do lirskih tenorskih, osvajao je operne pozornice u stilu velikih povijesnih osvajača, neupitno i sa snažnim zamahom.

Prvi ozbiljan angažman dobio je u Dresdenu, u Kraljevskoj saskoj dvor-

**Tino Pattiera rođen je 27. lipnja 1890. godine u Cavtatu. Nakon završene gimnazije u Dubrovniku započeo je studij medicine, a potom i prava, od kojih je odustao, da bi ubrzo u Beču počeo studij pjevanja kod viteza von Horboucky-Rainera i Franza Habocka. Prva uloga mu je bila Manrico u Verdijevom Trubaduru 1916. godine u Kraljevskoj saskoj dvorskoj operi u Dresdenu, gdje je dobio stalni angažman. Od 1924. do 1929. bio je istovremeno angažiran i u Dresdenu i u Beču. Pjevao je u svim velikim opernim kućama Europe i SAD-a. Raspon njegovog glasa dozvoljavao je da pokrije široki repertoar, od lirskog tenora do dramskih rola. Radames u Aidi, Don José u operi Carmen, Alfredo u operi Traviata, Canio iz opere Pagliacci Leoncavalla, Verdijev Otello, Rodolfo iz La Boheme Puccinija, Loengrin i Tannhäuser iz istoimenih opera Richarda Wagnera su mali dio uloga koje je Pattiera interpretirao. Početkom Drugog svjetskog rata njegova karijera se prekida i on se počinje baviti pedagoškim radom u Beču. Snimio je velik broj gramofonskih ploča za respektabilne izdavačke kuće, a zaigrao je i u dva filma. Oproštajni koncert-recital održao je 1952. godine u dvorani Zum Weissen u Beču. Bivša Savezna republika Njemačka odlikovala ga je ordenom, Saveznim križem za zasluge prve klase. Umro je u Cavtatu 24. travnja 1966. godine.**







skoj operi u ulozi Manrica u Verdijevom Trubaduru. Njegov nastup pompozno najavljivan s laganom podozrivošću bio je očekivan od strane svekolike prenemagajuće tadašnje kulturne i glazbene javnosti. Međutim, kritike koje su uslijedile potvrđuju da je publika bila začarana njegovim baršunastim tenorom i interpretacijom. Taj jedinstveni orfički habitus, kojeg je jednostavno rođenjem posjedovao, izazivao je maksimalni emotivni i senzacijski učinak. Sam ga je nosio pomalo lakonski, prirodno, ponekad ga iskorištavajući angažmanima do granica izdržljivosti, jureći u svom brzom autu noću s jedne predstave na

drugu, iz jednog grada u drugi.

U Dresdenu i Beču je proveo svoje najplodnije umjetničke godine, a njegovi nastupi u gotovo svim opernim kućama Europe, a zatim i u Sjedinjenih Američkih Državama pronijeli su glas o iznimnom pjevaču. Beč, Prag, Berlin, Leipzeg, Hamburg samo su neke od opernih pozornica na kojima je otpjevao mnoge uloge. U Italiji, domovini opere i Verdija, nikada nije nastupao.

Buran društveni život, intenzivna karijera te na kraju bolest, učinili su da se Tino povukao relativno rano. Spletom nesretnih okolnosti, sa završetkom svoje karijere, ostao je neprav-

no zaboravljen i povijest glazbe ga je stavila sa strane, u sjenu slavljeničkih i zaslužanih svjetala reflektora. Pedagoški rad u Beču donekle mu je nadomjestio nastupe pred publikom pa je kroz studente nastavio biti prisutan na opernim pozornicama.

Napokon, na kraju života, vratio se u svoj Cavtat, koji mu je za života služio kao utočište i bijeg od raskošne i nemirne europske društvene scene. Našao je svoj vječni spokoj u Cavtatu, na uzvisini pokraj mora kojeg je toliko volio, na počivalištu nekoliko koraka udaljenom od Meštrovićevog mauzoleja obitelji Račić.

A BIG NAME FROM A SMALL TOWN

# Tino Pattiera

**the Cavtat  
tenor who  
impressed  
Europe**

“ His appearance, presence or gentlemanly poise, his magnetic handsomeness and infectious life energy provoked worship among women and men in the salons of European capitals and on the stages of opera houses.



**T**he path that Cavtat's Tino Pattiera followed in the early decades of the 20th century was not much different from those in romantic stories about a handsome young man from a quaint, small town who conquered the great and intricate world of that era and became one of the brightest opera singers of his time, only to end up forgotten. In a place where houses are shrouded in the scent of the sea and lemon from the gardens, and almost all of the windows reflect the great blue, he saw the light of this world at the very end of the 19th century, born into a modest and hard-working family, as the second child and first son. Later, the family grew to many brothers and sisters. Tino's father decided upon a good education for him, so as a young man he travelled to school every day to Dubrovnik with the postal stage coach. He was advised to study a profession that would bring him reputation and status in society, such as medicine or law. He studied both, but he didn't care too much about his studies. And as it happens in fairy tales, endowed with an extraordinary "golden voice", as they said, and having met the right people who recognized his talent, and with lots of good luck, he managed to build a career that many would envy.

His appearance, presence or gentlemanly poise, his magnetic handsomeness and infectious life energy provoked worship among women and men in the salons of European capitals and on the stages of opera houses. He was married twice, to two different countesses who supported him and acted as his benefactors. As a true bon vivant, and in accordance with the tumultuous times of the 1920s, we can imagine him as Felix Krull, the famous hedonist from Thomas Mann's novel. That blend of light and darkness that he carried inside himself made him mysterious, and at the same time entertaining. He made many friends from the music world; one of them was Richard Strauss, with whom he often



played cards. This world in which Tino Pattiera lived brought him a lot of turmoil, changes, worries, and sickness, but also grandeur, wealth and glory. His biography is in some instances veiled in secrets and riddles, so over time it has taken on a dose of myth and distorted interpretation.

Young Tino, having appeared on Europe's opera scene, shook the pedestal on which the famous tenor Enrico Caruso sat upon. With ease and an astonishing vocal range with which he could sing everything opera composers have written, from dramatic Wagnerian roles to lyrical tenor, he won over the opera stages in the style

of great historical conquerors, unquestionably and with strong momentum.

He received his first serious engagement in Dresden, at the Saxon Royal Opera in the role of Manrico in Verdi's *Troubadour*. His performance, pompously announced with a slight skepticism, was anticipated by an increasingly overindulged cultural and musical public. However, the reviews that followed confirm that the audience was bewitched by his velvety tenor and interpretation. This unique orphic habitus, which he simply acquired by birth, caused maximum emotional and sensational effect. He wore it a bit laconically, naturally, sometimes

**Tino Pattiera was born on 27 June 1890 in Cavtat. After graduating from high school in Dubrovnik, he began his studies in medicine and then law, both of which he abandoned, and soon began his singing studies in Vienna with Sir von Horboucky-Rainer and Franz Habock. His first role was Manrico in Verdi's Troubadour in 1916 at the Saxon Royal Opera in Dresden, where he received a permanent engagement. From 1924 to 1929, he was simultaneously engaged in both Dresden and Vienna. He sang in all the great opera houses of Europe and the United States. The range of his voice allowed him to cover a broad repertoire, from lyrical tenor to dramatic roles. Radames in Aida, Don José in the opera Carmen, Alfredo in the opera Traviata, Canio from the opera Pagliacci Leoncavalla, Verdi's Otello, Rodolfo from Puccini's La Boheme, Loengrin and Tannhäuser from Richard Wagner's namesake operas constitute yet a small part of the roles that Pattiera interpreted. At the beginning of World War II, his career was interrupted and he began to do pedagogical work in Vienna. He recorded a number of gramophone records for respectable record labels, and he also acted in two films. He gave a farewell concert recital in 1952 in Zum Weissen Hall in Vienna. The former Federal Republic of Germany awarded him a medal, the Federal Cross for first-class merit. He died in Cavtat on 24 April 1966.**



taking advantage of it with engagements to the limits of endurance, rushing in his fast car at night from one show to another, from one city to another.

He spent his most prolific artistic years in Dresden and Vienna, and his performances in almost every opera house in Europe, and then in the United States, spread the word about an exceptional singer. Vienna, Prague, Berlin, Leipzig, Hamburg, these are just some of the opera stages on which he sang many roles. The homeland of opera and Verdi, he never performed in Italy.

A tumultuous social life, an intense career and, finally, illness, made Tino retire relatively early. With the end of his

career, due to a web of unfortunate circumstances, he remained unjustly forgotten and music history put him aside, in the shadow of celebratory and well-deserved spotlights. His pedagogical work in Vienna somewhat replaced his live performances, so his presence continued on the opera stages through his students.

Finally, at the end of his life, he returned to his home in Cavtat, which during his entire lifetime served as a refuge and escape from the sumptuous and restless European social scene. He found his eternal serenity in Cavtat, on a hill by the sea that he loved so much, in a resting place a few steps away from Meštrović's Račić family mausoleum.



# Špilja Šipun

## mjesto spomena na legendu o strašnom zmaju Boazu

“ Legenda kaže da je sveti Ilar došao na vrata špilje gdje je rukom napravio znak križa i zapovjedio zmaju da izađe, što je strašni Boaz i napravio. Slijedio ga je suhim putom kroz more do mjesta Mlini, gdje je zmaj spaljen na lomači, a ljudi oslobođeni straha u kojemu su živjeli zbog njegovih zlodjela.



Gore: Dalmatinski spiljski konjic *Dolichopoda araneiformis*. U sredini: *Spelaeothrombium caecum*. Desno: Spiljski lazistipavac *Roncus* sp.  
Foto: R. Ozimec.





Špilja Šipun smjestila se na sjevernoj strani cavtatskog poluotoka Rata, duljinom od 120 metara i na 32 metra dubine. Iako površinom nevelika, kod znatiželjnika i znanstvenika izaziva veliki interes, privlačna zbog prastarih legendi koje se uz nju spominju, zbog zadivljujućih siga i bistrog jezerca te bogate bioraznolikosti.

Opis špilje Šipun nalazimo već u 16. stoljeću u pismu jednog dubrovačkog vlastelina upućenog znamenitom bolonjskom prirodoslovcu i publicistu, gdje se spominje kao znamenita i slavna zbog legende koja se veže uz nju još od 4. stoljeća. Legendarna pobjeda sv. Ilara nad zastrašujućim glomaznim šipunskim zmajem Boazom koji je proždirao i ljude i stoku, nadahnula je brojne strane i domaće pisce da je „stave na papir“ i zabilježe za povijest.

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Ovom se legendom naglašava i značaj prodora kršćanstva u ovaj kraj, te se sv. Ilar spominje i kao onaj koji zadaje posljednji udarac poganstvu u ovim krajevima. Sasvim je izgledno da je ova

kršćanska legenda snažno odjeknula upravo zato što su se ovdje prožimali zmijski kultovi jugoistočnog Ilirka, Asklepijev kult, pokrajinski carski kultovi, kult Mitre i drugi.

Vlaho Bukovac, veliki cavtatski slikar svjetske slave, u svojoj autobiografiji piše o sjećanju kako je u špilji Šipun proveo brojne noći uz oca koji je tamo uzgajao svoje „svilene bube“, prestravljen pričama o strašnom zmaju koji je tu nekada obitavao. U ne tako dalekoj prošlosti u špilju Šipun ulazili su cavtatski dominali i muzikanti jesti, piti i veseliti se tijekom maškaranih zabava po kojima je ovaj kraj i te kako poznat.

Špilja Šipun je doista – što turističko-amaterski, što znanstveno-bio-speleološki – ozbiljno istraživana već duže od stoljeća, a 1963. godine je i zaštićena kao geomorfološki spomenik prirode. Moderna znanost potvrdila ju je kao iznimno važno stanište špiljske faune, s kopnenim i anhidrolinim vodenim staništima. Utvrđeno je oko 70 organizama, od kojih su mnogi ugrožena vrste te su kao takvi uvršteni u Crvenu knjigu špiljske faune Hrvatske, a očekuje se da će se daljnjim istraživanjem otkriti još pokoja zanimljivost. Zbog djelomično uništene infrastrukture tijekom Domovinskog rata privremeno je onemogućen prihvrat posjetitelja, ali bi se to uskoro moglo promijeniti jer se špilja uređuje te bi mogla postati jedna od cavtatskih atrakcija za sve ljubitelje legendi i speleoloških posebnosti i života koje krije utroba zemlje.







# Šipun Cave

## Remembering the Legend of the Terrible Dragon Boaz

Šipun Cave is located on the northern side of Cavtat's Rat Peninsula and it is 120 meters long and 32 meters deep. Although small in area, it arouses great interest among inquisitive visitors as well as scientists, for its amazing stalactites, clear lake, rich biodiversity and the ancient legends tied to it.

A description of the Šipun Cave can be found as early as the 16th century in a letter from a Dubrovnik landowner addressed to a famous Bologna naturalist and publicist. It was mentioned as interesting and most famous for a legend which had been associated with it since the 4th century. The legendary victory of St. Hilarion over

the huge and terrifying Šipun dragon called Boaz, which devoured both humans and cattle, inspired many foreign and local writers.

Legend has it that St. Hilarion came to the opening of the cave where he made the sign of the cross with his hand and ordered the dragon to come out. The terrible Boaz emerged and followed him along the road by the sea to the village of Mlini, where the dragon was burned at the stake and the people were freed from the fear in which they lived because of his evil deeds. A chapel was built for the saint in Mlini, which the inhabitants of ancient Epidaurus (today's Cavtat) visited every year as a sign of gratitude for freeing



*Saxurinator sketi*



*Chthonius magnificus*

**“ Legend has it that St. Hilarion came to the opening of the cave where he made the sign of the cross with his hand and ordered the dragon to come out. The terrible Boaz emerged and followed him along the road by the sea to the village of Mlini, where the dragon was burned at the stake and the people we freed from the fear in which they lived because of his evil deeds.**



them from the monster.

This legend emphasizes the importance of the arrival of Christianity to this area, and St. Hilarion is also mentioned as the one who dealt the last blow to paganism here. It is quite probable that this Christian legend resonated strongly precisely because of the dragon cults of southeastern Illyricum, the Cult of Asclepius, the provincial imperial cults, the Cult of Mithras, and others.

Vlaho Bukovac, the world famous painter from Cavtat, writes in his autobiography about the memory of how he spent many nights in the Šipun Cave with his father, who raised his silk worms there, terrified by stories about a terrible dragon that once lived there. In the not so distant past, Cavtat masquerade participants and musicians entered the Šipun Cave to eat, drink, and rejoice during the masquerade parties that this area is famous for.

The Šipun Cave has indeed been seriously researched for more than a century, by tourists and amateurs, as well as in a scientists and biospeleologists. In 1963 it was officially protected as a natural monument. Modern science has confirmed it as an extremely important habitat of cave fauna, with terrestrial and aquatic habitats. About 70 organisms have been identified, many of which are endangered species and as such are listed in the Red Book of Cave Fauna of Croatia. It is expected that further research will reveal even more interesting facts.

Since the infrastructure was partially destroyed during the 1991 – 1995 Homeland War, the cave is unfortunately not open to the public at present, but this could soon change as the cave is being renovated. It could soon become one of Cavtat's attractions for all lovers of legends, speleology, and life hidden beneath the surface of the earth.



*Speonesiotes narentinus latitarsis*



*Typhlarmadillidium trebinjanum*

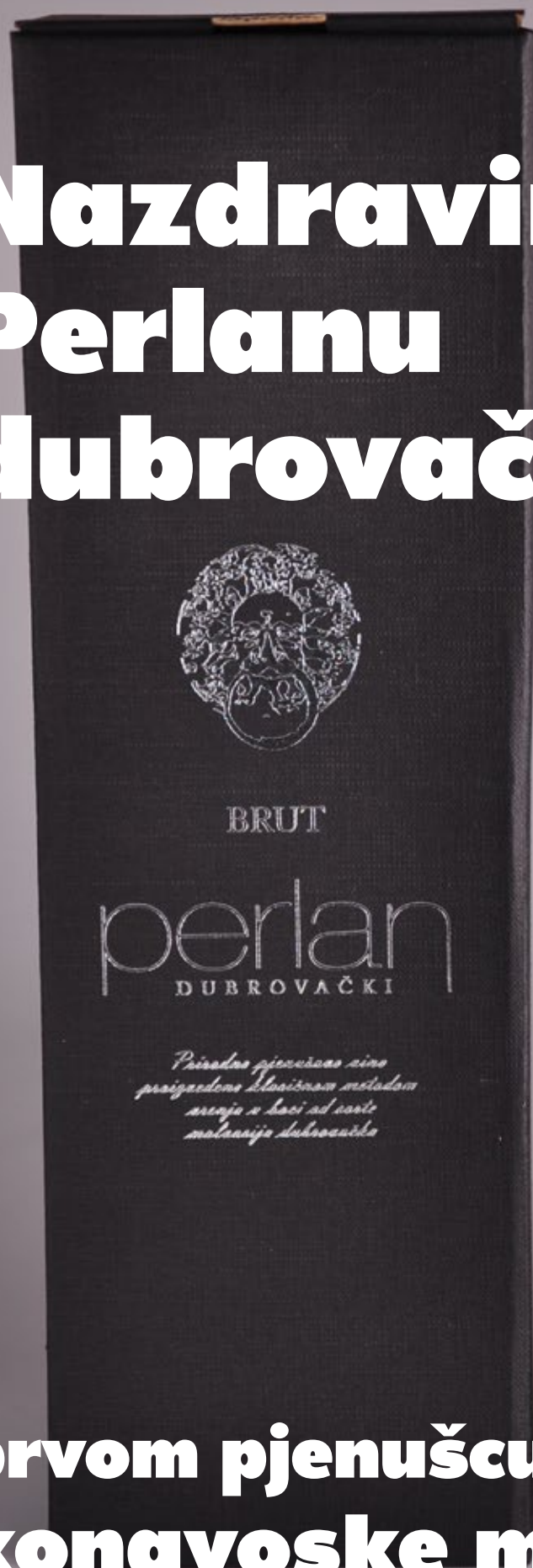


*Palpigrad iz roda Eukoenenia*

Photo: R. Ozimec.



# Nazdravimo Perlano dubrovačkom,



prvom pjenušcu od  
konavoske malvasije





**M**alvasija dubrovačka, suho bijelo vino konavoskoga kraja, svjedoče zapisi Državnoga arhiva u Dubrovniku unatrag šest stoljeća, oduvijek je bilo ekskluzivan proizvod, zaštićen posebnim odlukama Senata Dubrovačke Republike. Malvasiju nije mogao kupiti svatko. Bila je privilegija plemstva Dubrovačke Republike, slatki poklisar male države vladarima širom svijeta, protokolarni Knežev dar gostima Republike, tema pjesama i književnih djela.

Na toj se vinskoj povijesti danas proizvodi „Perlan dubrovački“, prvi pjenušac od autohtone sorte malvasije dubrovačke. Ekskluzivan u ograničenoj seriji od nekoliko stotina boca, zaštićeni proizvod Konavala i hrvatskog juga, a luksuzan kao poseban dar za čarobne i sretne trenutke. I ljude. Posebni ljudi su ga i proizveli, a povijest je htjela da se od ove nadaleko poznate sorte i njezina anđeoskog nektara prvi pjenušac napravi tek sada, u 21. stoljeću, no opet u Konavlima, od Konavljana.

Nastavljajući konavosku tradiciju, da se malvasija ispija uz zdravice na svečanim prigodama, Ivo Deranja i Grgur Glavinić, udruženi u obrtu Silia Laeta, proizveli su, u suradnji s Agronomskim fakultetom Sveučilišta u Zagrebu, prve boce „Perlana dubrovačkog“, od vina malvasije dubrovačke iz berbe 2010. godine. Perlan dubrovački od tada je, dvije godine zaredom, 2014. i 2015. godine ponio titulu Šampiona pjenušavih bijelih vina na „Dionizijani“, međunarodnom ocjenjivanju vina i jakih alkoholnih pića na sajmu Gast. Ovog ljeta njime će se nazdravljati i na VII. međunarodnom simpoziju „Malvasije Mediterana“, što se održava u

Konavlima i Dubrovniku, a na kojem će se okupiti znanstvenici i proizvođači malvasija cijeloga Mediterana.

- Za pjenušac kažu da je kruna proizvodnje vina. Grožđe koje se koristi u proizvodnji mora biti zdravo i zrelo, a potrebno je najmanje tri godine od berbe da se proizvede ovakav pjenušac. Perlan se proizvodi klasičnom tehnologijom vrenja u boci, a riječ je o zahtjevnom procesu tijekom kojeg se, dok traje odležavanje na talogu u bocama, boce moraju svakodnevno okretati. - govori Deranja zbog čega se ne osmjele svi vinari na ovakvu proizvodnju.

Autohtonost i klasičan pristup vode Deranju i Glavinića od trsa do 'perlanja' mjehurića u čaši. Malvasija dubrovačka, prije dvadesetak godina revitalizirana sorta vinove loze, što je još od davnina najbolje uspijevala u Konavlima i danas se, za posebno vino od kojeg će se proizvesti „Perlan dubrovački“, uzgaja na tradicionalni način, uvijek u malim količinama, ali s posebnom pažnjom. Onako, kako se stoljećima uzgajala na konavoskim imanjima dubrovačkih gospodara, stalno izložena mediteranskom suncu na odrinama njihovih ljetnikovaca u Gornjoj i Donjoj Bandi, natapana škrtim ljetnim kapima rječica Ljute i Konavočice, iz kanala drevnog rimskog akvadukta izgrađenog kroz Konavle.

Jesu li nektar malvasije pili i drevni Rimljani? Od kuda je sorta došla u Konavle? Znanost za porijeklo malvasija još nema pravog odgovora, no pjenušac od malvasije dubrovačke, „Perlan dubrovački“, već desetljeće naglašava osobitosti ove sorte - zagonetan je, drugačiji, nemiran, sladak, glamurozan. I čini ljude sretnima i privilegiranim.



# A toast to “Perlan”, the first sparkling Malvasia wine from Konavle

**A**ccording to six centuries of records in the Dubrovnik State Archive, Dubrovnik Malvasia, the dry white wine of the Konavle region, has always been an exclusive product, protected by special decisions of the Senate of the Dubrovnik Republic. Not everyone could buy Malvasia. It was the privilege of the nobility of the Republic of Dubrovnik, a sweet emissary of a small state to rulers around the world, the Rector's traditional gift to the guests of the Republic, the topic of poems and literary works.

Nowadays, “Perlan Dubrovački” is produced based on this illustrious tradition –the first sparkling wine of the indigenous Dubrovnik Malvasia variety. This exclusive variety is produced in a limited series of several hundred bottles, as a protected product of Konavle and the Croatian south, and as a luxurious, special gift for magical and happy moments and people. Today, the first sparkling wine to be made from this widely known variety and its angelic nectar is once again being produced in Konavle, and by the people of Konavle.

Continuing the Konavle tradition Ivo Deranja and Grgur Glavinić joined in partnership, in cooperation with the University of Zagreb, Faculty of Agriculture, to produce the first bottles of “Perlan Dubrovački” from the 2010 vintage of Dubrovnik Malvasia wine. Since then, two years in a row, in 2014 and 2015, Perlan Dubrovački took the title of Champion of Sparkling White Wines at “Dionizijana”, an international evaluation of wines and spirits. This summer, it will also be toasted at the 7th international symposium “Malvasia of the Mediterranean”, to be held in Konavle and Dubrovnik, which will gather scientists and producers of Malvasia from the entire Mediterranean.

“They say that sparkling wine is the crown of wine production. The grapes used in the production must be healthy and mature, and it takes at least three years from harvest to produce such a sparkling wine. Perlan is produced by classic fermentation technology. It is a demanding process during which the bottles must be rotated daily, while the sediment matures in the bottles,” says Deranja, which is why not all winemakers dare to branch out into

this kind of production.

The autochthonous and traditional approach is led by Deranja and Glavinić from the vine to the ‘pearling’ of the bubbles in the glass. Dubrovnik Malvasia, a grape variety revitalized twenty years ago, which has been most successful in Konavle since ancient times, is still grown today in the traditional way for a special wine from which Perlan Dubrovački will be produced, always in small quantities and with special care. It has been cultivated for centuries on the Konavle estates of Dubrovnik lords, constantly exposed to the Mediterranean sun in the fields by their summer villas soaked in the sparse summer drops of the Ljuta and Konavočica rivers, from the canal of the ancient Roman aqueduct built through Konavle.

Did the ancient Romans also drink nectar from Malvasia? Where did the variety come from in Konavle? The investigation into the origin of Malvasia has not found an answer yet, but the Dubrovnik Malvasia sparkling wine Perlan Dubrovački has been emphasizing the unique qualities of this variety for a decade – it is enigmatic, different, restless, sweet, glamorous. And it makes people happy and privileged.





# Najljepša obiteljska kuća za odmor u Europi



“Konavle imaju sve što ljudima treba za odmor, a isti užitak pružaju i turistima željnima pustolovine i onima koji se samo žele izolirati od uobičajenih životnih navika i svakodnevice.

**Z**ahvaljujući Villi Falcon Rook cijela je Europa saznala za malo konavosko selo Dubravka. U velikoj konkurenciji turističkih obiteljskih kuća za odmor u cijeloj Europi, upravo je Villa Falcon Rook 2017. proglašena najljepšom i najposebnijom. U međuvremenu su Konavle, krajobrazno sačuvane, umjereno naseljeni kraj na samom hrvatskom jugu, napravile puno toga da ih se sve češće uspoređuje s talijanskom Toscanom. Konavle imaju sve što ljudima treba za odmor, a isti užitak pružaju i turistima željnima pustolovine i onima koji se samo žele izolirati od uobičajenih životnih navika i svakodnevice.

Villu Falcon Rook, obiteljsku kuću, starinu čiji su prvi zidovi podignuti još 1665. godine, vlasnik današnjeg luksuznog izdanja, mladi, uspješni poduzetnik Nino Dubrečić je svojom vizijom doveo do laskave titule najljepše obiteljske kuće Europe, slijedeći jedan mudri očevar savjet, „garniran“ svojim mladenačkim entuzijazmom i osobnom poslovnom intuicijom.



Prije desetak godina postalo je jasno kako kuće za odmor s bazenom privlače sve veći broj gostiju u Konavle jer pružaju poželjan odmak od buke i vreve urbanih sredina, nude privatnost u kojoj se zacijeljuju i jačaju obiteljski odnosi, te omogućavaju odmor u kojemu se oči ponovno navikavaju na ljepotu čiste, zelene prirode. Kada je postao svjestan potencijala kraja u kojemu je odrastao, drukčijim je očima počeo gledati napuštenu obiteljsku kuću iz koje su se generacije njegovih predaka iselile u nove, modernije kuće usklađene sa zahtjevima vremena. Poželio je staroj kući udahnuti novi život, a tome mu je na ruku išla iznimna privatnost koju je imala u svojoj osamljenosti i velikoj okućnici, kaskadni položaj na koji su se mogli smjestiti brojni sadržaji za rekreaciju, ali ništa manje privlačna nije bila ni stoljetna tradicija, koja je izazivala lijepi osjećaj da si dio nečije žive povijesti.

Nino je krenuo u obnovu kuće razmišljajući poduzetnički, rukovodeći se jednim očevim savjetom i drugim koje ga je naučilo osobno poslovno iskustvo.

Ljude koji su Konavle učinili posebnim mjestom za život krasila je urođena mudrost i marljivost, osobine koje su značile osobni, ali i napredak zajednice koju su gradili. Otac ga je naučio da prije svakog velikog posla, sve stavi „crno na bijelo“ jer će mu tada postati jasno ima li nešto smisla ili nema, vodi li ideja naprijed ili natrag. A on je u centar svog razmišljanja stavio krajnjeg korisnika tog svog turističkog proizvoda. I pogodio je – gosti su bili oduševljeni tim lijepim zdanjem iz kojega nisu uopće više imali potrebu negdje ići. Kuća ima dovoljno kapaciteta i sadržaja da postane pravom oazom za odmor čitavih obitelji.

Dubrovnik i Konavle oduvijek su živjeli u prijateljskom zagrljaju, a posljednjih godina su se počeli nadopunjavati svojim turističkim različitostima. Dubrovnik je Grad – atrakcija koja se nalazi na *must see*

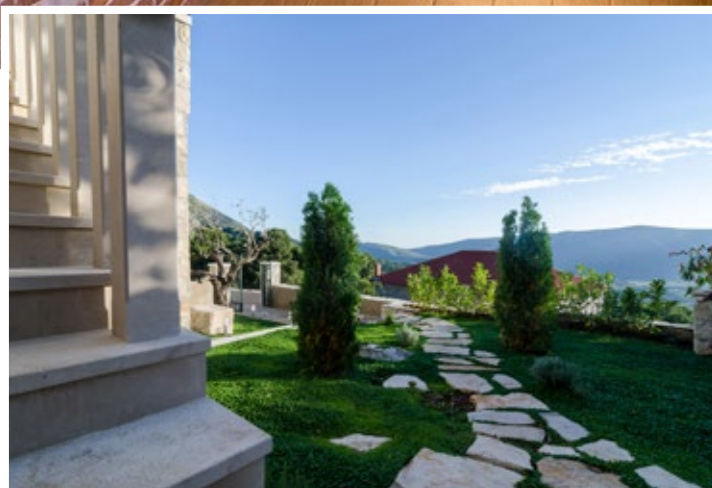


listama gostiju iz cijelog svijeta. Dubrovnik je Grad koji je u cijelom svijetu izbrendirao Hrvatsku kao poželjno turističko odredište. Konavle su njegova pastoralna u blizini, plodni vrt u kojemu raste zdravo voće i povrće, vinogorje iz čijih grozdova nastaju vrhunska vina, maslinici iz čijih se plodova cijedi djevičansko ulje. Sve je više obiteljskih poljoprivrednih gospodarstava na kojima se mogu kušati specifična konavoska hrana. Konavle su ljepota u otkrivanju, arboretum u kojemu se vitki čempresi dižu do samog neba, kraj sa sjevera zaštićen prohodnom planinom Sniježnicom, a na jugu prostrt u beskrajno plavetnilo toplog i čistog Jadranskog mora. Konavle nisu dosadne, raznolike su i uzbudljive sa svojim kulturno-povijesnim atrakcijama.

- Konavle su već sada kompletan proizvod koji, naravno, može i hoće ići još naprijed jer je idealan turistički potencijal. Tu je zračna luka, blizina Dubrovnika, prirodna, kulturna i povijesna bogatstva, lokalna proizvodnja i ponuda, blizina dodatnih lokacija i destinacija koje se posjete na dnevnom

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izletu, budući je na tromeđi zemalja u okruženju. Kuće za odmor su samo jedan kotačić koji čini ovaj već sada uspješan i prepoznatljiv turistički proizvod, a koji se pokazao najotporniji, čak i u situaciji kada se turizam zaustavi, kao ove godine u kojoj je koronavirus promijenio sve planove i očekivanja – kazao je Nino.

Kako je čitav svijet satkan od promjena, od kojih neke vode k lošijem, ali mnoge ka kvalitetnijem stilu života u kojemu se vrednuju stvari prema pravom hijerarhijskom ključu, tako je i sve veći broj mlađih ljudi u Konavlima koji postaju svjesni da se uspjeh gradi korak po korak, milimetar

po milimetar. I da mu jedino mjerilo nije i ne može biti – novac.

-Osobno sam se odlučio na tu avanturu i obnovu starine prije nego sam riješio svoje stambeno pitanje. Osjećaj koji se javi kad obnoviš starinu se teško može opisati ili usporediti s nečim drugim. To je posebna vrsta ponosa jer nisi iznevjerio generacije koje su stotinama godina tu stvarale i kojima je ta starina omogućila život, život iz kojeg si na kraju krajeva i ti nastao. Istaknuo bih i iskrenu sreću svih generacija moje rodbine koje su potekle iz te kuće pa to, sve skupa, ti daje osjećaj da si napravio pravu stvar – zaključuje Nino.





# One of the most beautiful family holiday villas in Europe

**T**hanks to Villa Falcon's Rook, nearly all of Europe has heard about the small Konavle village of Dubravka. There is great competition among family holiday homes throughout Europe, and in 2017, Falcon's Rook was named one of the most beautiful. Konavle, a moderately populated area with preserved landscapes, located at the southern tip of Croatia, is compared more and more often with Italy's Tuscany region. Konavle has everything necessary for a holiday, whether tourists are looking for adventure or just want to escape from the usual lifestyle habits and everyday life.

Nino Dubretić, a young, successful entrepreneur, is the owner of today's luxury edition of Villa Falcon's Rook, an ancient family house, whose first walls were erected back in 1665. It was his vision, coupled by a wise father's advice and "garnished" by his youth-

ful enthusiasm and personal business intuition that earned the villa the flattering title of the most beautiful family house in Europe.

About ten years ago it became clear that holiday homes with swimming pools attract an increasing number of guests to Konavle. They provide a welcome escape from the noise and bustle of urban environments, offer privacy in which family relations are healed and strengthened, and allow for a holiday in which the eyes are once again accustomed to the beauty of pure, green nature. When he became aware of the potential of the region in which he grew up, Mr. Dubretić began to look with different eyes at the abandoned family house from which generations of his ancestors had moved out into new, more modern houses more aligned with the demands of the time. He wanted to breathe new life into

**“ Konavle has everything necessary for a holiday, whether tourists are looking for adventure or just want to escape from the usual lifestyle habits and everyday life.**





**“ Konavle is a beauty in discovery, an arboretum in which slender cypress trees rise to the very sky, an area protected from the north by the Snježnica Mountain and in the south, spreads into the endless blue of the warm and clean Adriatic Sea.**

the old house, and this was aided by the extraordinary privacy of its seclusion and large grounds and hill-side cascades, ideal for many recreational facilities. No less appealing was the centuries-old tradition, which evokes a feeling of living history.

Nino embarked on the renovation of the house with entrepreneurial thinking, guided by his father's advice and his own personal business experience.

The people who made Konavle a special place to live had an innate wisdom and diligence, traits that ensured progress for themselves as well as for the community that they were building. Nino's father taught him to “put everything on paper”, because then it will become clear whether something makes sense or not, whether the idea leads forwards or backwards. Nino put the end user of his tourist product at the center of his thinking. He got it right – the guests were thrilled with this beautiful edifice from which they did not have any need to depart during their stay. The house has enough

capacity and facilities to become a real vacation oasis for entire families.

Dubrovnik and Konavle have always lived in a friendly embrace, and in recent years they have started to complement each other with their tourist diversity. Dubrovnik is a city – an attraction on the must-see lists of guests from all over the world. Dubrovnik has branded Croatia all over the world as a desirable tourist destination. Konavle represents its pastoral neighbor, a fertile garden where healthy fruits and vegetables grow, with vineyards from whose grapes top quality wines are produced, and olive groves from whose fruits virgin oil is pressed. There are more and more family homesteads where traditional Konavle food can be tasted. Konavle is a beauty in discovery, an arboretum in which slender cypress trees rise to the very sky, an area protected from the north by the Snježnica Mountain and in the south, spreads into the endless blue of the warm and clean Adriatic Sea. Konavle is diverse and exciting with its cultural and historical attractions.





“Konavle is a complete destination that, of course, can and will continue to improve itself because it has ideal tourist potential. There is the nearby airport, vicinity to Dubrovnik, natural, cultural and historical riches, local agricultural products, and proximity to additional locations and destinations for daily excursion visits, as Konavle lies at the triple border of three countries. Holiday homes represent just one element of this already successful and recognizable tourist destination that has proven itself to be the most resilient, even in a situation when tourism stops, like this year in which the Corona virus changed all plans and expectations,” said Nino.

As the whole world is woven from change, some of which lead to the worse, but much of which leads to a more quality lifestyle so an increasing number of younger people in Konavle are becoming aware that success is built step by step, millimeter by millimeter. Likewise, that the only measure of the success is not and cannot be – money.



“Personally, I opted for this adventure and renovation of the ancient house before I solved my own housing situation. The feeling of restoring an antiquity can hardly be described or compared to anything else. It is a special kind of pride because you have not let down the generations who have been here for hundreds of years and for whom this ancient house made life possible, the life from which, after all, I also came. I would also like to emphasize the sincere joy of all generations of my relatives who came from that house, so that, all together, it gives me a feeling that I did the right thing,” concludes Nino.



# SUHOZID

## - umijeće slaganja kamena na kamen



**“ Umijeće suhozidne gradnje je 2016. godine dobilo svojstvo nematerijalnog kulturnog dobra Republike Hrvatske od strane Ministarstva kulture.**

**D**ok se vozite kroz Konavle, nemoguće je ne zapaziti duge kamene poteze koji sežu od mora i polja prema vrhovima brda, te one koji se protežu cijelom dužinom Konavala, pa i najmanjim vrtačama Konavoskih brda. Riječ je o poljoprivrednim suhozidnim strukturama koje su građene bez korištenja vezivnog sredstva, umijećem slaganja kamena na kamen. Umijeće suhozidne gradnje je 2016. godine dobilo svojstvo nematerijalnog kulturnog dobra Republike Hrvatske od strane Ministarstva kulture. Dvije godine kasnije, UNESCO isto umijeće uvrštava na reprezentativni popis nematerijalne baštine čovječanstva.

Suhozidne konstrukcije imaju neprocjenjivu kulturnu i estetsku vrijednost. Na simboličkoj su razini spomenici ustrajnosti, žilavosti i opstanka mnogih generacija koje su vodile suživot s prirodom. Suhozidna gradnja je većinom narodno stvaralaštvo u kojem su korišteni prirodni i lokalni materijali. Najprisutnija je bila u arhitekturi seljačkog stanovništva u ruralnim krajevima, što je najvažnijem obliku prehrane i sigurnosti zajednice osiguralo obranu pred prirodnim i socijalnim opasnostima. Građa za suhozide i ostale kamene objekte se uvijek pronalazila u bližoj okolini, pa tako izgled suhozida ovisi o kamenu koji je na raspolaganju u okolini.



U Konavlima je višestoljetna vlast Dubrovačke Republike od 15. stoljeća rezultirala velikim gospodarskim napretkom, naročito u poljoprivrednoj proizvodnji. Poticala se proizvodnja različitih kultura koje su uspijevale u Konavlima. Sve se manifestiralo kroz pojavu novih krajobraznih struktura u čovjekovoj okolini, koji danas čine kulturni krajobraz Konavala, ali i temelj prostornog identiteta. Nakon pojave bolesti vinove loze u Francuskoj i ostalim vodećim zemljama Mediterana krajem 19. i 20. stoljeća, u Hrvatskoj je, pa tako i u Konavlima, uslijedila ekspanzija gradnje terasa zbog sadnje vinove loze. To "zlatno doba" trajalo je svega dvadesetak godina kada je filoksera stigla i na hrvatsku obalu. Nakon oporavka od filoksere je uslijedio još jedan udarac za dalmatinske poljoprivrednike. Austro-Ugarska Monarhija otvara vrata svog

tržišta talijanskim vinima, te ograničava dalmatinski izvoz glasovitom klauzulom. Otada, pa sve do danas, suhozidne terase bilježe veliko zapuštanje u smislu poljoprivredne obrade i uzgoja.

Obnovom suhozidnih struktura, njihovim korištenjem i promocijom doprinosi se razvoju Konavala u smislu kulturnog krajobraza. U Konavlima su se, u zadnjih nekoliko godina, održale brojne suhozidne radionice. Među njima se ističu radionice u sklopu festivala *Moba* gdje se 2018. godine izgradila suhozidna kućerica, u suradnji s udrugom *Drago-did* koja promiče vještinu suhozidne gradnje u cijeloj Hrvatskoj. S ponosom ističemo kako će Konavle u listopadu 2020. godine biti domaćin XVII. Međunarodnog suhozidnog kongresa.



**“ Dvije godine kasnije, UNESCO isto umijeće uvrštava na reprezentativni popis nematerijalne baštine čovječanstva.**





# Dry Stone Walls

## The art of laying stone on stone

**“ In 2016 the art of dry stone construction received the status of intangible cultural heritage of the Republic of Croatia from the Ministry of Culture. Two years later, UNESCO also included the same art on a representative list of the intangible heritage of humanity.**



As you drive through Konavle, it is impossible not to notice the long stone walls that extend from the sea and fields up to the tops of the mountains, and those that stretch across the entire length of Konavle, even around the smallest sinkholes of the Konavle mountains. These are agricultural dry stone structures that are built without any sort of mortar, through the ancient art of laying stone on stone. In 2016 the art of dry stone construction received the status of intangible cultural heritage of the Republic of Croatia from the Ministry of Culture. Two years later, UNESCO also included the same art on a representative list of the intangible heritage of humanity.

Dry stone structures carry invaluable cultural and aesthetic value. On a symbolic level, they are monuments of perseverance, strength and survival of many generations who have lived in coexistence with nature. Dry stone construction is mostly a folk craft in which natural and local materials were used. It was most present in the architecture of the peasant population in rural areas as it ensured protection for livestock (the most important form of nutrition) and community safety against natural and social dangers. Material for dry stone walls and other stone objects was always found in the immediate vicinity, so the appearance of dry stone structures depends on the stone that is available in the surrounding area.

In Konavle, the centuries-long rule of the Republic of Dubrovnik, since the 15th century, resulted in great econom-





ic progress, especially in agricultural production. The production of various crops that thrived in Konavle was particularly encouraged. Everything manifested itself through the emergence of new landscape structures in the human environment, which today form the cultural landscape of Konavle, and the foundation of its spatial identity. After the emergence of grapevine disease in France and other leading Mediterranean countries at the end of the 19th and beginning of the 20th century, in Croatia, as well as in Konavle, there followed an

expansion of the construction of terraces for planting vines. This “golden age” lasted only about twenty years, until phylloxera disease also arrived on the Croatian coast. Recovery from phylloxera was followed by another blow for Dalmatian agriculturalists. The Austro-Hungarian Monarchy opened the door to its market to Italian wines and restricted Dalmatian exports with a famous legal clause. Since then, to this day, dry stone terraces have been neglected a great deal in terms of agricultural processing and cultivation.

The restoration of dry stone structures, their use and promotion, contributes to the development of Konavle in terms of cultural landscape. Many dry wall workshops have been held in Konavle in the last few years. Among them, the workshops held at the Moba festival stand out, where in 2018, a traditional dry stone house was built in cooperation with the Dragodid Association, which promotes the skill of dry stone construction throughout Croatia. In October 2020 Konavle will host the 17th International Dry Stone Congress.



# Ljubomorno čuvano ispod strmih kon

“ Manje ili više skrivena kupališta ispod Konavoskih stijena, sa svojim stazama kroz lijepu prirodu, sačuvane su male oaze autentične atmosfere koju stvaraju domaći stanovnici svojom živom mediteranskom otvorenošću, bučnim dozivanjem i neposrednošću svojstvenu onima koji se poznaju „cijeloga života“.



# Manja kupališta konavoskih stijena

**E**gzotična mala kupališta nanizana na pitomijim dijelovima obale, koja se proteže ispod strmih konavoskih stijena, mjesta su koja domaćini ljubomorno čuvaju od velikih gužvi. Ali, turisti skloni pustolovnim šetnjama kroz mirisne borove šume i vođeni znatiželjom o početku ili kraju staze kojom koračaju, pronaći će ih i memorirati u svojim uspomena s posebnim oduševljenjem. Konavoske stijene, strmi klifovi tek djelomično pristupačne obale s morske strane, protežu se u duljini od dvadesetak kilometara, od Cavtata na zapadu do Molunta na istoku. Na tom stjenovitom potezu, koji poput magneta zadržava pogled moreplovaca dok plove u blizini, smjestilo se dvadesetak lokacija privlačnih za kupanje ili ribanje.

Najpoznatije kupalište je Pasjača, jedna od rijetkih konavoskih pješčanih plaža stvorenih ljudskom rukom, sredinom 20. stoljeća. Do nje se dolazi strmim stepenicama i kroz probijeni tunel. Iako se, zbog visinske razlike od dvjestotinjak metara, smatra manje dostupnom i nepristupačnom, Pasjača je definitivno konavoska Instagram i Facebook ljepotica koja se 2019. godine okitila statusom najljepše plaže u Europi.

Manje poznata kupališta nisu ništa manje egzotična, dapače, iznimno su privlačna zbog svog pomalo divljeg i nedirnutog izgleda, šibana s mora moćnom snagom juga, a sa sjevera dostupna manje ili više uređenim stazama kroz netaknutu prirodu. Ispod gotovo svakog zaselka s južne strane Konavala



postoji staza koja vodi do vrha stijena s kojih se može sići do mora. Većina je njih poznata samo domaćima, ali ima i onih koje su proširene i asfaltirane pa samim time mogu strancima biti poput putokaza do mjesta na kojima mogu tijekom vrelih ljetnih mjeseci potražiti osvježenje u moru. Iako danas služe samo kao prolazi do mjesta za uživanje, u prošlosti su te staze, a među njima je danas puno zaraslih i zaboravljenih, služile konavoskim žiteljima za obavljanje obveza njihove svakodnevnice. Na vrhovima stijena brala se trava za stoku, prokrčenim stazama se silazilo do mora gdje se strugala sol iz osušenih lokvica ili pralo rublje i kupale ovce prije šišanja. Nešto pristupačniji dijelovi obale u prošlosti su služili i kao tovarne luke.

Vjerojatno je upravo to razlog zbog kojega su neka kupališta, poput onog između svih ostalih, „kultnog“, ispod sela Čilipi, zadržali naziv Luka. Pose-

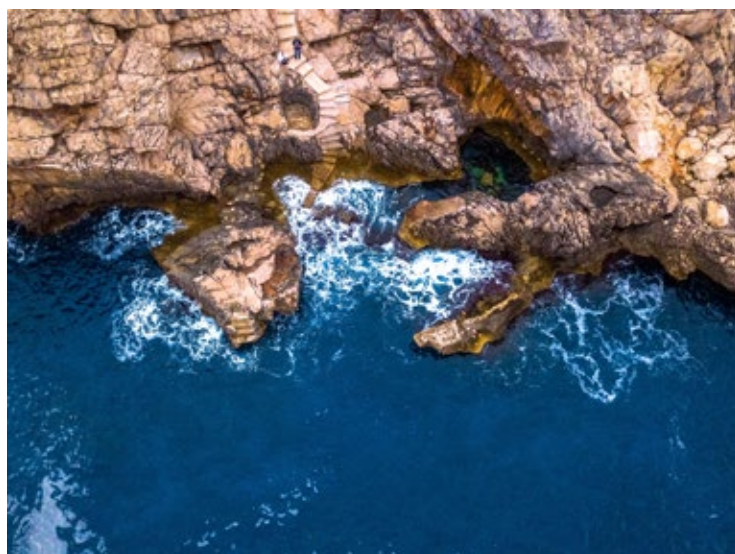
ban šarm ovom kupalištu udahnuili su upravo mještani, izgradivši uz more omanji objekt s natkrivenom terasom na kojoj se može pojesti i popiti, ono što doneseš - sa sobom. Na kupalištima ispod konavoskih stijena nema komercijalnih sadržaja što ih čini još posebnijim za turiste avanturističkog, pustolovnog duha.

Manje ili više skrivena kupališta ispod konavoskih stijena, sa svojim stazama kroz lijepu prirodu, sačuvane su male oaze autentične atmosfere koju stvaraju domaći stanovnici svojom živom mediteranskom otvorenosti, bučnim dozivanjem i neposrednošću svojstvenu onima koji se poznaju „cijelog života“. Iako ih ljubomorno čuvaju „za sebe“, nema sumnje da će svi stranci i turisti koji nađu put i dođu se okupati u kristalno čistom, ali dubokom moru ispod konavoskih stijena, naići na toplu dobrodošlicu.



# Secret Local Beach under the Steep Konavle Cliffs

**“ All of the hidden beaches under the Konavle Cliffs, with their paths through beautiful nature, represent preserved small oases of authentic atmosphere created by local inhabitants with their lively Mediterranean openness, noisy conversations and familiarity inherent in those who have known each other “their entire lives”.**



**E**xotic small beach areas, strung along the tamer parts of the coast that stretches under the steep Konavle Cliffs, are places that the locals guard jealously against large crowds. But tourists prone to adventurous walks through fragrant pine forests and guided by curiosity about the beginning or end of the trail they walk will find them and keep them in their

memories with special enthusiasm. The Konavle Cliffs, steep cliffs on an only partially accessible coast from the sea, stretch for about twenty kilometers, from Cavtat in the west to Molunat in the east. Along this rocky stretch, which entices the admiring view of seafarers as they sail nearby, there are about twenty locations attractive for swimming or fishing.

The most famous beach is Pasjača, one of Konavle's few man-made sandy beaches created in the middle of the 20<sup>th</sup> century. It can be reached by steep stairs and through a tunnel. Although, due to the height difference of some 200 meters, it is considered less accessible and even inaccessible, Pasjača is definitely Konavle's Instagram and Facebook beauty that in 2019 was





crowned with the status of the most beautiful beach in Europe.

Lesser-known beach areas are no less exotic; in fact, they are extremely attractive because of their somewhat wild and untouched appearance, whipped from the sea by the mighty power of the southern winds, and accessible from the north via somewhat maintained trails through untouched nature. Below almost every hamlet on the south side of Konavle there is a path that leads to the top of the rocks from which you can get down to the sea. Most of them are known only to locals, but there are also those that are widened and asphalted and thereby can serve as signposts for visitors to refreshment in the sea during the hot summer months. Although today they serve only as passages to

places of enjoyment, in the past these paths, many of them overgrown and forgotten nowadays, once served to help the Konavle people perform the tasks of their everyday life. Grass for livestock was picked at the top of the cliffs, while cleared paths descended to the sea where salt was harvested from evaporated puddles, laundry was washed, and sheep were bathed before shearing. Somewhat more accessible parts of the coast have in the past also served as cargo ports.

This is probably why some beaches, such as, among others, the “cult” beach under the village of Čilipi, retained the name Luka (or “port” in Croatian). This beach’s special charm was instilled by the locals who built a small building by the sea with a covered terrace where you can eat and drink – what

you bring with you. There are no commercial facilities on the beaches below the Konavle Cliffs, which makes them even more special for tourists with an adventurous, daring spirit.

All of the hidden beaches under the Konavle Cliffs, with their paths through beautiful nature, represent preserved small oases of authentic atmosphere created by local inhabitants with their lively Mediterranean openness, noisy conversations and familiarity inherent in those who have known each other “their entire lives”. Although they jealously keep them for themselves, there is no doubt that all visitors and tourists who find their way and come to take a swim in the crystal clear, deep, sea below the Konavle Cliffs will find a warm welcome.



# 50 godina Leuta

**– restorana koji je ugostio holivudske zvijezde, okrunjene glave i svjetske milijardere**

**O**krugla brojka, 50 godina, jednog restorana krije u sebi puno priča – o obitelji, upornosti, životnom stilu, snazi, ali, najviše od svega, o zadovoljstvu gostiju koji su dolazili da bi se vratili i ponovno ugodili svom gurman-skom nepcu.

Ove godine, na dan kada se slavi blagdan sv. Antuna, 13. lipnja, 50. je rođendan Restorana „Leut“ u Cavtatu. Otvorio ga je 1971. godine Ivo Bobić, na mjestu nekadašnje marangunske (stolarske) radnje koja je možda i kumovala samom nazivu *leut*, po starim ribarskim brodicama kojima se izlazilo na pučinu i vraćalo s mrežama punim ulova. Restoran je postajao mjesto okupljanja i druženja uz dobar zalogaj i još bolju kapljicu, a poseban su mu imidž stvarali svi važniji gosti, od državnika i biznismena do holivudskih zvijezda koje bi pristizale na hrvatski jug i ne bi ga napuštali bez posjete Leutu. Ono što je započeo otac te davne godine, nastavio je sin Ivo znajući kako, u tako živom organizmu kakav je restoran, nema stajanja s lovorikama na glavi te kako je puno izazovnije zadržati stečenu slavu, nego je steći. *Kvaliteta i kvaliteta* – kratko i jasno pojašnjava vlasnik tajnu čuvenog cavtatskog restorana.

Kada netko ima takvu životno-poslovnu filozofiju, tada nije čudno kada nam ispriča kako su zbog svježe ribe i jastoga na pjatu „Leuta“ iz susjedne Italije polijetali privatni zrakoplovi ili se privezivale luksuzne jahte uz cavtatsku rivu. Kad se dobra priča zakotrlja, teško ju je zaustaviti, pa su jedni gosti doveli druge, a riblji jelovnik je od Leuta napravio restoran koji se ne zaobilazi.

Gosti koji su počeli dolaziti u Leut naučili su vlasnika da je riječ – *nema* gotovo istovjetna istočnom grijehu. Na tako visoko postavljenoj ljestvici kulinarskog doživljaja nema mjesta za ikakvu improvizaciju. Pola stoljeća Leuta svjedoči o tome.

Osim vrhunskih delicija koje ima na svom jelovniku, Leut je privlačan i lokacijom na kojoj se smjestio, uz more, u samom srcu šarmantnog Cavtata u kojemu se još uvijek može osjetiti onaj zavodljivi duh mediteranskog života koji poziva na užitek i dokoličarenje. Mjesto je to na kojemu se razmišlja o detaljima – raskošnim cvjetnim dekoracijama koje asociraju na luksuz, kristalno čistom izlogu s primamljivom svježom ribom i jastozima, te osobljem koje nenametljivo brine o gostima. Ako su išta u Leutu, u ovih pedeset godina,



**“ Gosti koji su počeli dolaziti u Leut naučili su vlasnika da je riječ – *nema* gotovo istovjetna istočnom grijehu. Na tako visoko postavljenoj ljestvici kulinarskog doživljaja nema mjesta za ikakvu improvizaciju. Pola stoljeća Leuta svjedoči o tome.**







naučili svi, od vlasnika do konobara, svakako je diskrecija kojom moraju uslužiti svoje goste kao plus zvjezdicu kvalitete restorana.

Počelo je to, vjerovali ili ne, još 1973. godine kada je u restoran stigla Elizabeth Taylor, prelijepa holivudska glumica, čiji je tadašnji suprug Richard Burton snimao film „Sutjeska“ na prostorima bivše Jugoslavije. U Cavtat je stigla jahtom, u to doba statusnim simbolom glamurnog Holywooda,

a kako ju je oduševila gostoljubivost u Leutu, za uspomenu im je poklonila žlicu s kojom se i dandanas u restoranu poslužuje. Grupa Francuza bila je iskreno iznenađena, a još više oduševljena, kada je prije nekoliko godina u restoranu Leut prepoznala svog veličanstvenog glumca Gerard Depardieua. Svjetskoj glazbenoj zvijezdi, Bono Voxu, osigurali su diskretno mjesto kako bi ga zaštitili od pogleda i znatiželje obožavatelja, dok su osoblju kraljevske

obitelji nizozemskog princa Bernharda odnijeli jelovnik na jahtu kako bi odabrali delicije koje će mu poslužiti. To je tek neznatni dio galerije poznatih koji su bili ugošćeni u restoranu Leut na čijim zidovima su izložene i fotografije nekih od njih. Za stolom Leuta gostili su se brojni državnici, domaći i strani, a gotovo da nema izaslanstva koje nije u protokolarnim obvezama uvrstilo posjet ovom cavtatskom restoranu. Jeli su i uživali u njihovim delicijama biznismeni s Forbesove liste milijardera sa svih strana svijeta. Priča o cavtatskom restoranu ima najbolju besplatnu reklamu i prenosi se „od usta do usta“.

Najveća zamka za vlasnike prestižnih ugostiteljskih objekata, koji bren diraju i čitave turističke destinacije u kojima se nalaze, je opuštanje. Svjestan je toga Ivo Bobić, vlasnik koji zna koliko je bitno i osobno poželjeti svakom gostu dobrodošlicu u svoj restoran. To je temelj, podloga, na kojoj može izrasti obiteljska ugostiteljska tradicija od pola stoljeća.

Pedeset godina postojanja šalje poruku povjerenja našim gostima, a ja bih potpunim svojim uspjehom smatrao proslavu 75. obljetnice života našega obiteljskog restorana Leut – iskreno je rekao Ivo Bobić. Logično. I očinski. To bi značilo da je tradiciju započetu 1971. koju je baštiniio od svog oca, uspio ostaviti kao nasljedstvo o kojemu će, na isti način, brinuti njegovi potomci.





50



**B**ehind the round number of 50 years of one restaurant lay many stories – about family, perseverance, lifestyle, strength, but most of all, about the satisfaction of guests who would return time and again to please their gourmand palates.

This year on June 13th, the day of the feast of St. Anthony, is the 50th birthday of Restaurant Leut in Cavtat. It was opened in 1971 by Ivo Bobić, at the site of a former carpentry shop, which may have been the source of the name “leut”, the old fishing boats that went out to sea and returned with nets full of catch. The restaurant became a place to gather and socialize over a

good bite and an even better drink, and its special image was created by important guests – from statesmen and businessmen, to Hollywood stars – who would arrive in the south of Croatia and would not leave without a visit to Leut. The restaurant that the father began long ago was continued by his son Ivo, who knew that in a restaurant, as in every living creature, there is no standing still; it is much more challenging to keep fame than it is to achieve it. *Quality and again, quality* – brief and unmistakable is the explanation of the owner about the secret of the famous Cavtat restaurant.

When someone has such a life and business philosophy, then it is not surprising when he tells us how planes took off from neighboring Italy or luxury yachts moored along the Cavtat waterfront in order to enjoy fresh fish or lobster at Leut. When good word of mouth starts going around, it's hard to stop it, so some guests brought others, and the fish menu has made Leut a restaurant not to be missed.

The guests who began to come to Leut taught the owner that the word “no” is almost identical to original sin. There is no room for any improvisation at such a high level of culinary experience. Half a century of Leut testifies to this.

In addition to the top delicacies found on its menu, Leut is also attractive because of its location by the sea in the heart of charming Cavtat, where you can still feel the seductive spirit of Mediterranean life that invites pleasure and leisure. It's a place to think about details – sumptuous floral decorations that evoke luxury, a beautiful display of each day's fresh fish and lobsters, and staff who unobtrusively take care of the guests. If anything has been learned in these 50 years in Leut by everyone, from the owner to the waiter, it is certainly the discretion with which they must serve their guests as an additional sign of restaurant quality.

Believe it or not, back in 1973 Elizabeth Taylor, the beautiful Hollywood



# Years of Leut

## A restaurant that has hosted Hollywood stars, royals, and billionaires

actress, arrived at the restaurant, as her then husband Richard Burton had filmed the movie "Sutjeska" in the former Yugoslavia. She arrived in Cavtat on a yacht, at that time a status symbol of glamorous Hollywood, and as she was so delighted by the hospitality at Leut that she gave them a spoon as a souvenir which is still used to serve dishes in the restaurant even today. A group of French guests was genuinely surprised, and even more delighted, when they recognized their own magnificent actor Gerard Depardieu at the Leut restaurant a few years ago. Bono Vox, the international pop music star, was provided with a discreet table to protect him from the gaze and curiosity of fans, while they provided the staff

of the royal family of Dutch Prince Bernhard a menu onboard his yacht in order to choose which delicacies to serve him. This is only a small part of the gallery of celebrities who have dined at Restaurant Leut, the walls of which exhibit photographs of some of them. Numerous dignitaries, domestic and foreign, have been guests at Leut, and there is almost no delegation that did not include a visit to this Cavtat restaurant in its protocol. Business executives from the Forbes list of billionaires from all over the world have enjoyed their delicacies. This Cavtat restaurant has the best free advertising and is passed on by word of mouth.

The biggest trap for the owners of prestigious restaurants that also

brand the entire tourist destination in which they are located, is relaxing. Ivo Bobić is aware of this; he knows how important it is to personally welcome every guest to his restaurant. That is the foundation, the base upon which half a century of a family restaurant's tradition can grow.

Fifty years of existence shows the shows the loyalty and confidence of our guests, and I would consider the celebration of the 75th anniversary of our family restaurant Leut a complete success – honestly said Ivo Bobić. Logical. And paternal. This would mean that he managed to leave the tradition begun in 1971, which he inherited from his father, as a legacy that his descendants will take care of in the same way.



Dio kolekcije poklona koje su vlasnicima "Leuta" darovali gosti zbog njihove iznimne usluge.

Part of the collection of gifts from guests, received by the owners of Restaurant Leut for their exceptional service.



# Makedonka **Natalija** je u Cavtat došla zbog posla, a ostala je zbog ljubavi



**D**ogodilo se to sasvim slučajno i spontano. Jedan pogled, jedna iskra i ništa više nije bilo isto. Ona je radila za šankom u koktel baru na plaži, on je došao na piće. Otad je svakoga dana dolazio i sve duže i duže ostajao sjediti za šankom. Od tog prvog susreta, do vjenčanja, prošlo je samo godinu dana. Tako je Natalija, rodom iz Sjeverne Makedonije, je postala konavoska nevjesta. Danas sa svojim Mihaelom i njegovom mnogobrojnom obitelji živi u malom selu Drvenik, osmijeh joj ne silazi s lica, a sve ono što joj nedostaje kao djevojci iz velikog grada i „s asfalta“, nadomješta joj – ljubav.

**“ Obitelj ju je prihvatila raširenih ruku, a kako i ne bi, kad joj osmijeh ne silazi s lica. Natalija se odlično uklopila u obiteljski posao i donijela dašak makedonske kuhinje.**





Cijeli sam život živjela u glavnom gradu Sjeverne Makedonije. Završila sam gimnaziju, a velika mi je želja bila upisati glumu na Dramskoj akademiji, no moj otac se jako protivio tome, iako je stariji brat profesionalni glumac. Otac je mislilo kako to nije dobro zanimanje za ženu pa sam tako, umjesto na pozornici, završila u garderobi. U Beogradu sam završila tečaj za frizera na Akademiji Shobota i tečaj šminke na Akademiji estetike i kozmetologije. Radila sam kao frizerka i šminkerica, sudjelovala na brojnim projektima u kazalištu, serijama na filmu. No, u jednom trenutku sve mi je to postalo dosadno i zagušljivo. Onda se, te sudbonosne 2019. godine, ni od kud pojavio moj prijatelj i rekao mi da u Hrvatskoj, u Cavtatu, traže radnike. Prijavila sam se iako nisam imala pojma gdje je Cavtat i došla raditi u travnju. Nikad prije nisam radila kao konobarica. Bilo je dosta naporno. Radilo se po cijele dane, ali meni je bilo baš zabavno na plaži, uz more, s ljudima koji su nasmiješeni i raspoloženi. Bila je to velika promjena u životu, a usput sam, i, neplanirano, pronašla muža. - priča mi simpatična Natalija dok sjedimo u kamenoj konobi u Drveniku, gdje je pronašla svoj topli dom uz čovjeka kojeg voli i njegovu mnogobrojnu obitelj.

Natalija, pri našem susretu, nosi srebrene konavoske verižice, koje joj je, kako to po starom običaju ide, kao nevesti, poklonila najstarija žena u kući, Mihaelova 76-godišnja baba Pave. Njihovo vjenčanje je bilo skromno, bez velikog slavlja, što zbog pandemije coronavirusa, a što zbog želje mladenaca da se od njihovog zavjetnog dana ne prave ceremonijali.

Kad sam prestala raditi u Cavtatu, morala sam s vratiti u Skopje jer mi je istekla radna viza. Onda je Mihael došao u Makedoniju i tu nas je zatekla karantena. Nakon tri mjeseca zajedničkog života u karanteni, u Skoplju, a zatim i mjesec

dana razdvojenosti, odlučili smo: „Mi se više nećemo razdvajati!“ Oženili smo se u Župi dubrovačkoj u užem obiteljskom krugu. Zbog coronavirusa, moja obitelj na žalost nije mogla doći. Nama ništa nije bilo važno, osim da sad stalno možemo biti zajedno. - kaže mi ova lijepa 29-godišnjakinja, koja se malo po malo prilagodila životu u seoskom domaćinstvu u kojem živi zajedno sa svekrvom Jadrankom, svekrvom Mišom, muževom bakom Pavom te njegovim bratom i sestrom.

Obitelj ju je prihvatila raširenih ruku, a kako i ne bi, kad iz nje kao joj osmijeh ne silazi s lica. Natalija, sad već iskusna konobarica, odlično se uklopila u obiteljski posao i donijela dašak makedonske kuhinje. Osim konavoskih specijaliteta u Ivankovih možete kušati gravče-tavče, grah pečen na tavi uz dodatke brojnih začina, kao i kolač „tri leće“.

Volim razgovarati s ljudima, volim se šaliti i smijati pa je sasvim logično da poslužujem u obiteljskoj konobi. Moj muž je zaljubljen u poljoprivredu i ovo je njegov život. Baba Pave je naša glavna kuharica, svekar je pokretač cijelog ovog gospodarstva, uz Mihaela, on se najviše bavi kominom i vrtom. Mi ostali poslužujemo, a ja sam i dežurna sudoperka. Valjda sam jedna od rijetkih koja voli prati suđe. To me opušta. Lijepo mi je tu. Sad kad su ove protuepidemijske mjere na snazi, malo mi nedostaju ljudi izvana, iako nas i u kući ima dovoljno za dobru zabavu. -

Obitelj Zvrko proizvodi na starinski, tradicionalni način brojne domaće proizvode od pršuta, pancete, kobasica, voća i povrća svih vrsta. Njihova nevjesta, odrasla u urbanoj sredini, nikad prije nije brala voće i povrće iz vrta pa je bilo tu puno zabuna, kao kad joj je muž rekao da mu donese malo žućenice, a ona nije znala niti da je to povrće, a kamoli koje. Život na selu u velikoj obitelji bio je velika promjena, na koju se još navikava:

- Nedostaje mi urbani život, moram to priznati. Ne toliko izlasci, koliko činjenica da ti je sve potrebno nadohvat ruke. Ovdje nije tako, za sve treba sjesti u automobil, a ja još nisam, jer nije za tim bilo potrebe, položila vozački ispit. Sad vidim da ću uskoro morati. Nedostaje mi moja obitelj, prijatelji, ali sve dajem za ljubav. Mihael mi je karakterno potpuna suprotnost. Ja volim pričati, možda i previše, a on je nekako šutljiv i miran, ali me u svakom trenutku, pa i kad sam najtužnija, zna nasmejati.

Budućnost trenutno ne planiraju, jer nitko ne zna što će se dogoditi u ovim neizvjesnim vremenima. Slobodno vrijeme provodi opuštajući se uz knjigu na bazenu obiteljske kuće, a ima želju naučiti vesti konavoski vez. Ipak, zna da će se jednog dana vratiti svojoj profesiji:

- Šminkanje i pravljenje frizura od djetinjstva su bile moje ljubavi. Mami sam uvijek krala šminku i satima se šminkala. Sama sam se i šišala. To je oduvijek u meni i to je moja profesija, kojoj ću se u nekom trenutku svog života opet vratiti, ali sad u ovom trenutku želim samo uživati u ovome što imam, u ljubavi.





# Natalija, a Macedonian, came to Cavtat for work and stayed for love

“ The family accepted her with open arms, and how could they not, with a smile that never leaves her face. Natalija, now an experienced waitress, fit in well with the family business and brought a touch of Macedonian cuisine. In addition to Konavle's specialties, at Ivankovi Tavern you can taste Tavče gravče, a traditional Macedonian dish

It happened by quite accidentally and spontaneously. One look, one spark, and nothing was the same. She worked at the cocktail bar on the beach and he came for a drink. Since then, he came by every day and stayed at the bar longer and longer. From that first meeting until the wedding it took only one year. That is how Natalija, a native of Northern Macedonia, became a Konavle daughter-in-law. Today, she lives with her Mihael and his large family in the small village of Drvenik, the smile never leaving her face, and everything she misses as a girl from a big city with lots of asphalt is made up for by – love.

*I lived in the capital city of Northern Macedonia my whole life. I finished high school and it was my great desire to enroll in acting at the Drama Academy, but my father was very opposed to it, even though my older brother is a professional actor. My father thought that acting was not a good occupation for a woman, so instead of on stage, I*



ended up in the dressing room. In Belgrade, I completed a course for hairdressers at the Shobot Academy and a makeup course at the Academy of Aesthetics and Cosmetology. I worked as a hairdresser and makeup artist and participated in numerous projects in theater and film. But, at one point, it all became boring and suffocating. Then, in that fateful year of 2019, a friend of mine came out of nowhere and told me that in Croatia, in Cavtat, they were looking for workers. I applied even though I had no idea where Cavtat was and came to work in April. I had never worked as a waitress before. It was quite demanding. Work lasted all day, but I had a lot of fun on the beach, by the sea, with people who were in good mood and smiling. It was a big change in my life, and along the way, unplanned, I found a husband – says the pleasant Natalija while we are sitting in a stone tavern in Drvenik, where she found a warm home with a man she loves and his large family.

During our meeting, Natalija wears Konavle silver earrings called *verižice* that, as the custom goes, were given to her when she was a bride by the oldest woman in the house, Mihael's 76-year-old grandmother Pave. Their wedding was modest, without much celebration, partly because of the coronavirus pandemic, as well as due to the newlyweds' desire not to make ceremonies out of their votive day.

When I stopped working in Cavtat, I had to go back to Skopje because my work visa had expired. Then Mihael came to Macedonia and that is where quarantine caught us. After three months of living quarantined together in Skopje and then a month apart, we decided: "We will no longer be apart!". We got married in Župa dubrovačka with only immediate family in attendance. Unfortunately, due to the coronavirus, my family could not come. Nothing mattered to us, except that now we could be together all the time – says this beautiful 29-year-old, who has adapted

little by little to life in a rural household where she lives together with her mother-in-law Jadranka, father-in-law Mišo, her husband's grandmother Pave, and his brother and sister.

The family accepted her with open arms, and how could they not, with a smile that never leaves her face. Natalija, now an experienced waitress, fit in well with the family business and brought a touch of Macedonian cuisine. In addition to Konavle's specialties, at Ivankovi Tavern you can taste Tavče gravče, a traditional Macedonian dish of beans with spices baked in a pan, as well as Tres leches cake.

I like to talk to people, I like to joke and laugh so it is perfectly logical for me to be a server in the family tavern. My husband is in love with agriculture and this is his life. Grandma Pave is our main cook, my father-in-law is the engine of this whole family homestead, along with Mihael, and he mostly deals with the farmhouse kitchen and the garden. The rest of us serve, and I am also on-call for dishwashing duty. I guess I am one of the few people who likes to do the dishes. It relaxes me. I love it here. Now that these anti-epidemic measures are in effect, I miss the people on the outside a bit, even though there are enough of us in the house to have a good time.

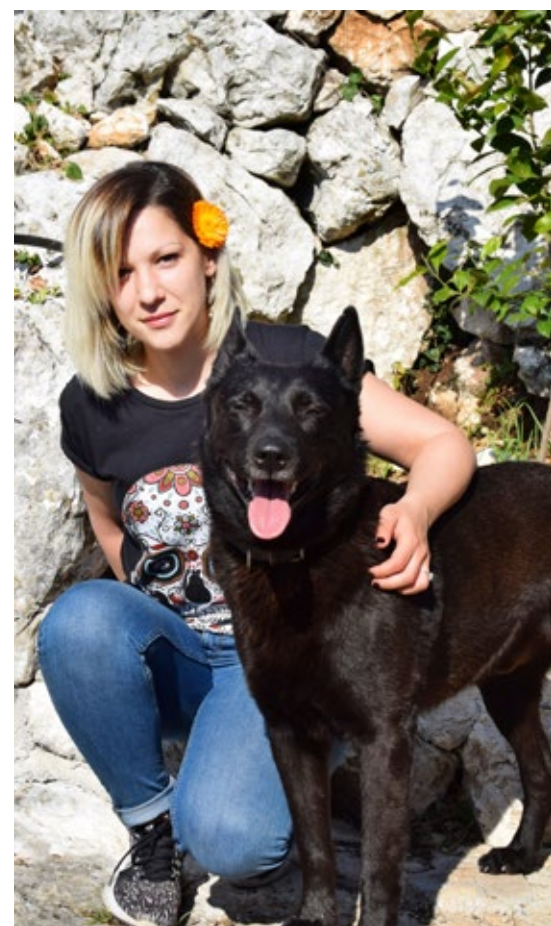
The Zvrko Family produces numerous homemade products in an old-fashioned, traditional way, from prosciutto, pancetta, sausages, to all kinds of fruits and vegetables. Their daughter-in-law, raised in an urban environment, had never harvested fruits and vegetables from the garden before, so there was some confusion, like when her husband told her to bring him some chicory, and she did not even know that it was an herb, let alone which one. Rural village life in a large family was a big change to which she is still getting used to:

I miss urban life, I must admit. Not so much going out as the fact that everything you need is at your fin-

gertips. That is not the case here. One needs to get in a car for everything and I have not taken the driving test yet, because there was no need for it before. Now I see that I am going to have to do it soon. I miss my family, my friends, but I give everything for love. Mihael is quite the opposite of me by nature. I like to talk, maybe too much, and he is kind of quiet and calm, but at every moment, even when I am the saddest, he knows how to make me laugh.

They are not planning the future right now, because nobody knows what is going to happen in these uncertain times. She spends her free time relaxing with a book at the pool of the family house and she has the desire to learn how to stitch Konavle embroidery. Nevertheless, she knows that one day she will return to her profession:

Makeup and hair styling have been my loves since childhood. I always used to steal my mom's makeup and spend hours putting it on. I also cut my own hair. I have always had it in me and it is my profession, which I am going to come back to again at some point in my life, but now, at this moment, I just want to enjoy what I have – love.







# Mladi sir

## – delicija s konavoske trpeze

**V**ećina sireva ima bogato povijesno naslijeđe, tako ni proizvodnja dubrovačkog sira nije u tome izuzetak. Od davnina je dubrovački sir bio važna namirnica u prehrani stanovništva ovoga kraja. Sirevi nisu imali posebne nazive; jednostavno su ih nazivali stari i mladi sir, ili slatki i slani. Posebno su cijenili mladi sir koji je u svojoj strukturi imao rupice. Cijene su varirale ovisno o vrsti, ponudi i potražnji, kao i godišnjem dobu, no Vlada je uvijek nastojala sir učiniti dostupnim i siromašnijim žiteljima, te se brinula o nabavi dovoljnih količina u vrijeme nestašice i ratnih opasnosti.

Trgovina sirom donosila je dobru zaradu prodavačima, ali i državi koja je ubirala pristojbe i globe. Koliko su žitelji nekadašnje Dubrovačke Republike voljeli sir govori i podatak da su dubrovački obrtnici svoj rad u kopnenom zaleđu često naplaćivali u siru, a ponekad su važne prehrambene namirnice i mijenjali za sir.

U to vrijeme najveći broj pasišta stoke se nalazio u brdskim konavoskim predjelima gdje su živjeli poznati stočari i proizvođači sira. Oni su često stoku napasali i u susjednim hercegovačkim planinama u ljetnim periodima. Sir s Kona-



voskih brda je uvijek bio na glasu zbog svog posebnog okusa, a smatralo se da tome pogoduje čisti zrak na kojem obitavaju životinje, ali i raznovrsne aromatske trave kojima se hrani stoka.

Proizvođači sira višak svojih proizvoda odvozili su na gradsku placu gdje su sir prodavali uz voće i povrće. Dio ostavljen za vlastitu prehranu stavljali su u zemljane posude i prelijevali maslinovim uljem, kako bi ga sačuvali od kvarenja, a na taj način produžili bi mu i vijek trajanja. U prijašnja vremena, a i danas najcjenjeniji i najkvalitetniji sir koji se može podičiti svojom prošlošću je sir od ovčjeg mlijeka autohtone pasmine *dubrovačka ruda*. Taj sir po svom sastavu i kvaliteti pripada grupi punomasnih, tvrdih sireva, a kora mu je sjajna jer se tijekom zrenja maže uljem.

Prije dvadesetak godina skoro je svaka kuća u Konavlima imala nekoliko grla ovaca ili koza. Vještina proizvodnje sira razvijala se stoljećima, a s ciljem što kvalitetnije prehrane ljudi. Stečene vještine prenosile su se generacijama. Tradicija proizvodnje dubrovačkog sira na obiteljskim poljoprivrednim gospodarstvima uz određene tehnološke promjene zadržala se u Konavlima do danas, gdje se proizvodi sir od kozjeg, ovčjeg i kravljeg mlijeka. Na obiteljskom gospodarstvu Trojanović, supružnici Vojka i Nikša,

bave se uzgojem krava i poljoprivredom. Uz šest muznih krava, imaju još dva bika i troje teladi. Naša domaćica Vojka je znanje o spravljanju sira naučila od muževe majke. Nije ju učila detaljima spravljanja, samo bi joj rekla: „Uči pogledom!“ Ona je pomno pratila svaki njezin pokret, zato danas vješto spravlja kvalitetan i ukusan sir. U prijašnja vremena proizvodnja sira pripadala je ženskim dužnostima, a najčešće je sir spravljala najstarija žena u obitelji.

Njihove krave hrane se isključivo ekološkom hranom bez ikakvih dodataka. Svako jutro i večer ih muze, dnevno daju 12 litara mlijeka. Ponekad bude i do 24 litre mlijeka dnevno. Za proizvodnju sira koristi isključivo svježe pomuzeno mlijeko u koje se potom stavlja sirište koje stvara zrnca koja se miješaju i ručno prikupljaju. Kad se zrnca više ne odvajaju jedna od drugog, završava se obrada, soli se i stavlja u kalupe. Kalupi se pritisnu kako bi se ocijedila preostala sirutka. To je mladi sir koji se nakon cijedenja može konzumirati. Obitelj Trojanović spravlja isključivo mladi sir za kojim vlada velika potražnja.

Sir koji je namijenjen za sušenje ostaje na prozračnom mjestu nekoliko sati, potom se odnosi u prozračnu prostoriju na zrenje. Tijekom zrenja sirevi se okreću i premazuju maslinovim uljem, kako bi se spriječio razvoj plijesni i poboljšala kvaliteta kore. Prosušeni sir stavlja se u zemljane ćupove ili staklene tegle pa se prelije uljem. Sir iz ulja po svojoj kakvoći, mirisu i okusu postao je simbol dubrovačkog kraja.

Sir kao cijenjena namirnica u prošlosti se poklanjao prigodom većih blagdana koji se davao vlasniku zemlje uzete u najam. U Konavlima je bio običaj da majka ide u posjet udatoj kćeri kad prvi put rodi. Nosila bi u konavoskom košicu poklone, najčešće jaja i dosta siraca sira. I danas se u ovom kraju sir rado nosi na poklon dragim prijateljima.

Na konavoskim seoskim domaćinstvima goste će uvijek počastiti domaćim sirom, freškim, sušenim ili iz ulja, uz pršut, pancetu i ukiseljeno povrće. Ekološki, prirodni i domaći proizvodi uzgojeni na čistom tlu postali su osnova tradicionalnog konavoskog jelovnika koji pruža jedinstveni gastro doživljaj njezinim i najizbirljivijim gurmana.



# Fres

## – A tradition

**M**ost cheeses have a rich historical heritage and the production of cheese in Dubrovnik is no exception. Since ancient times, local cheese has been an important food in the diet of the population of this area. Cheeses had no specific names; they were simply called aged or fresh, sweet or salty. Local people especially appreciated fresh cheese that had holes in its structure. Prices varied depending on type, supply and demand, as well as the season, but the government always sought to make cheese available to poorer citizens, and ensured a supply of sufficient quantities during times of shortages and war. The cheese trade brought good profits to sellers, as well as to the state, which collected taxes and fines. The inhabitants of the former Dubrovnik Republic valued cheese so much, that Dubrovnik craftsmen in the hinterland often were paid for their services in cheese, or sometimes, they bartered important foodstuffs for cheese.

At that time, the largest number of cattle pastures were located in the mountainous region of Konavle, home to famous cattle breeders and cheese producers. They often grazed cattle in the neighboring mountains of Herzegovina in the summer. Cheese from the Konavle mountains has always been famous for its special flavor, thanks to the clean air where the animals reside, as well as the various aromatic grasses that the livestock feed on.

Cheese producers took their surplus products to the town square, where they sold cheese alongside fruit and



# h Cheese

## ional delicacy from Konavle

vegetables. Cheese set aside for their own consumption was stored in earthenware vessels and covered with olive oil to preserve it from spoiling, thus extending its shelf life. In historic times, and even today, the most renowned and highest quality cheese is made from sheep's milk of the indigenous breed *Dubrovačka ruda* (Dubrovnik ore). This cheese, according to its composition and quality, belongs to the group of full-fat, hard cheeses, and its rind is shiny because it is rubbed with oil during the ripening process.

As recently as twenty years ago, almost every house in Konavle had several sheep or goats. The craft of cheese production has evolved for centuries, with the aim of providing the best possible nutrition and enjoyment. Acquired skills of cheese production have been passed down for generations. The tradition of making Dubrovnik cheese on family farms, with certain technological changes, has been maintained in Konavle to this day, where goat, sheep and cow's milk cheese is produced.

On the Trojanović family farm, wife and husband Vojka and Nikša, are engaged in cattle breeding and agriculture. In addition to six dairy cows, they have two bulls and three calves. Our host, Vojka, learned her knowledge of making cheese from her husband's mother. She didn't teach her the details of making it, she would just tell her: "Learn by watching!" She closely monitored her every move, which is why today she skillfully makes quality and tasty cheese. In the past, cheese production was considered women's work, and most often cheese was made by the oldest woman in the family.

The Trojanović family cows feed exclusively on organic food without any additives. Every morning and evening the cows are milked and they produce an average of 12 liters of milk a day. Sometimes there are up to 24 liters of milk a day. To produce cheese, only fresh milk is used, into which rennet is added. The milk then curdles and creates grains that are then mixed and collected by hand. When the grains no

longer separate from each other, the process ends, the cheese is salted and put into molds. The molds are pressed to drain the remaining whey. This fresh cheese can readily be consumed after being pressed. The Trojanović family only produces fresh cheese, for which there is high demand.

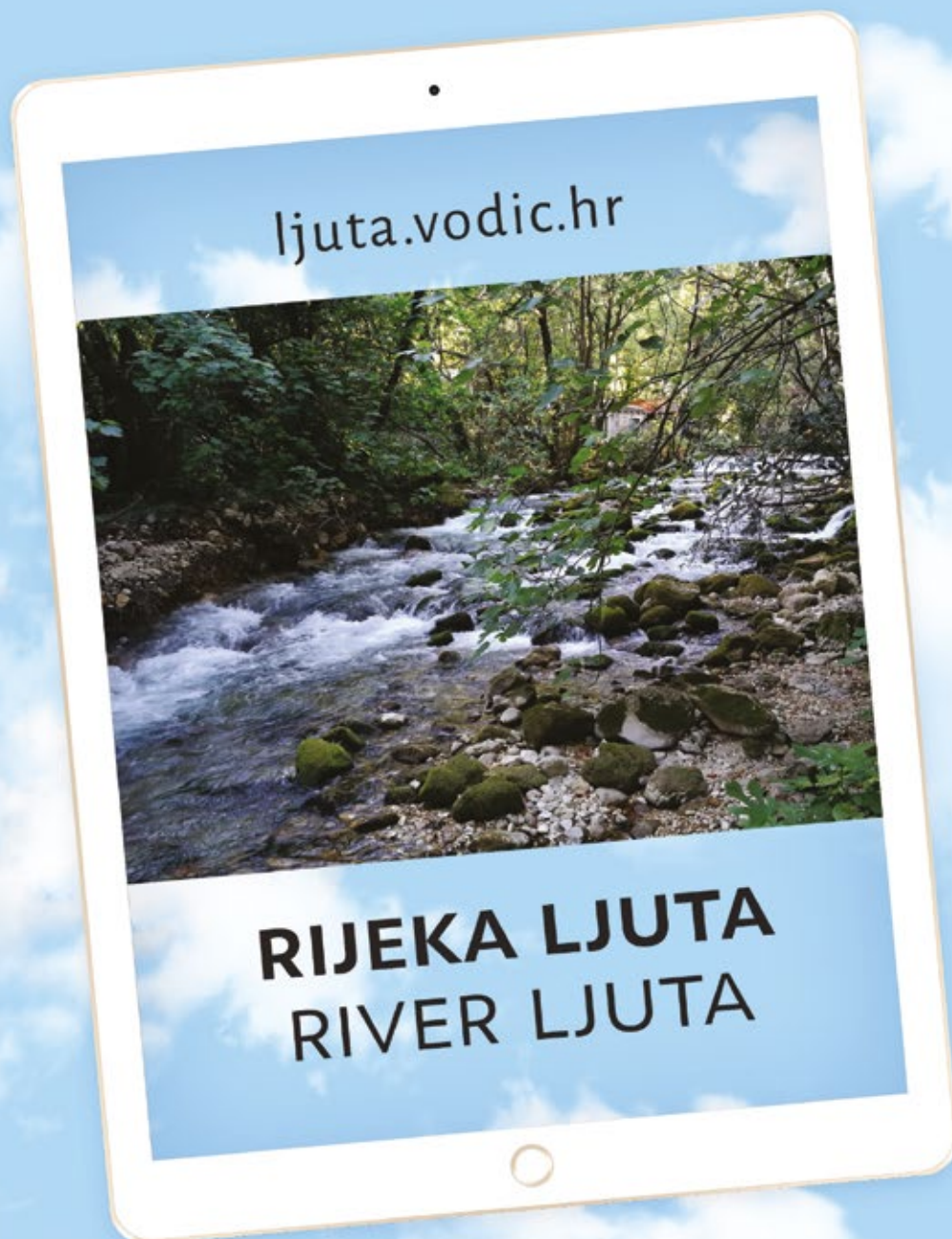
The cheese that will be dried is stored in an airy place for several hours and is then taken to an airy room for ripening. During the ripening process, cheeses are turned and coated with olive oil, to prevent the development of mold and to improve the quality of the rind. The dried cheese is placed in earthen pots or glass jars, and olive oil is poured over it. Due to its quality, smell and taste, cheese aged in oil has become a symbol of the Dubrovnik region.

In the past, as a prized food staple, cheese was given as a gift during major holidays to the owner of leased land. In Konavle, it was customary for a mother to visit a married daughter when she first gave birth. She would bear gifts in a Konavle-style woven basket, most often eggs and plenty of cheese. Even today in this region, cheese is happily given as a gift to dear friends.

At Konavle's rural homesteads, guests are always offered homemade cheese, fresh, dried or aged in oil, along with prosciutto, pancetta and pickled vegetables. Organic, natural and homemade products grown in clean soil constitute the basis of the traditional Konavle menu, which provides a unique gastronomic experience for the palates of the most discerning guests.



# AUDIO VODIČ | AUDIO GUIDE



**MUZEJI & GALERIJE  
KONAVALA | MUSEUMS  
& GALLERIES OF KONAVLE**





**KUĆA BUKOVAC  
BUKOVAC HOUSE  
CAVTAT**

01. 04. - 31. 10.  
Weekdays & Saturdays:  
9:00 am - 6:00 pm  
Sunday:  
9:00 am - 2:00 pm

01. 11. - 31. 03.  
Weekdays & Saturdays:  
9:00 am to 6:00 pm  
Sundays:  
9:00 am - 13:00 pm  
Mondays: closed



**MAUZOLEJ RAČIĆ  
RAČIĆ MAUSOLEUM  
CAVTAT**

01. 04. - 31. 10.  
Weekdays & Saturday:  
10:00 am - 5:00 pm  
Sundays: closed



**ZAVIČAJNI MUZEJ  
KONAVALA | KONAVALA  
COUNTY MUSEUM  
ČILIP**

01. 04. - 31. 10.  
Weekdays & Saturday:  
9:00 am - 7:00 pm  
Sundays:  
9:00 am - 2:00 pm

01. 11. - 31. 03.  
Weekdays & Saturdays:  
9:00 am to 6:00 pm  
Sundays:  
9:00 am - 12:00 pm  
Mondays: closed



**ARHEOLOŠKI MUZEJ  
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Weekdays & Saturdays:  
9:00 am to 6:00 pm  
Sundays: 9:00 am - 12:00 pm  
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Spomenik Vlahu Bukovcu u Cavtatu, rad akademskog kipara Petra Dolića. / Vlaho Bukovac Memorial in Cavtat, by sculptor Petar Dolić